London life

2/6

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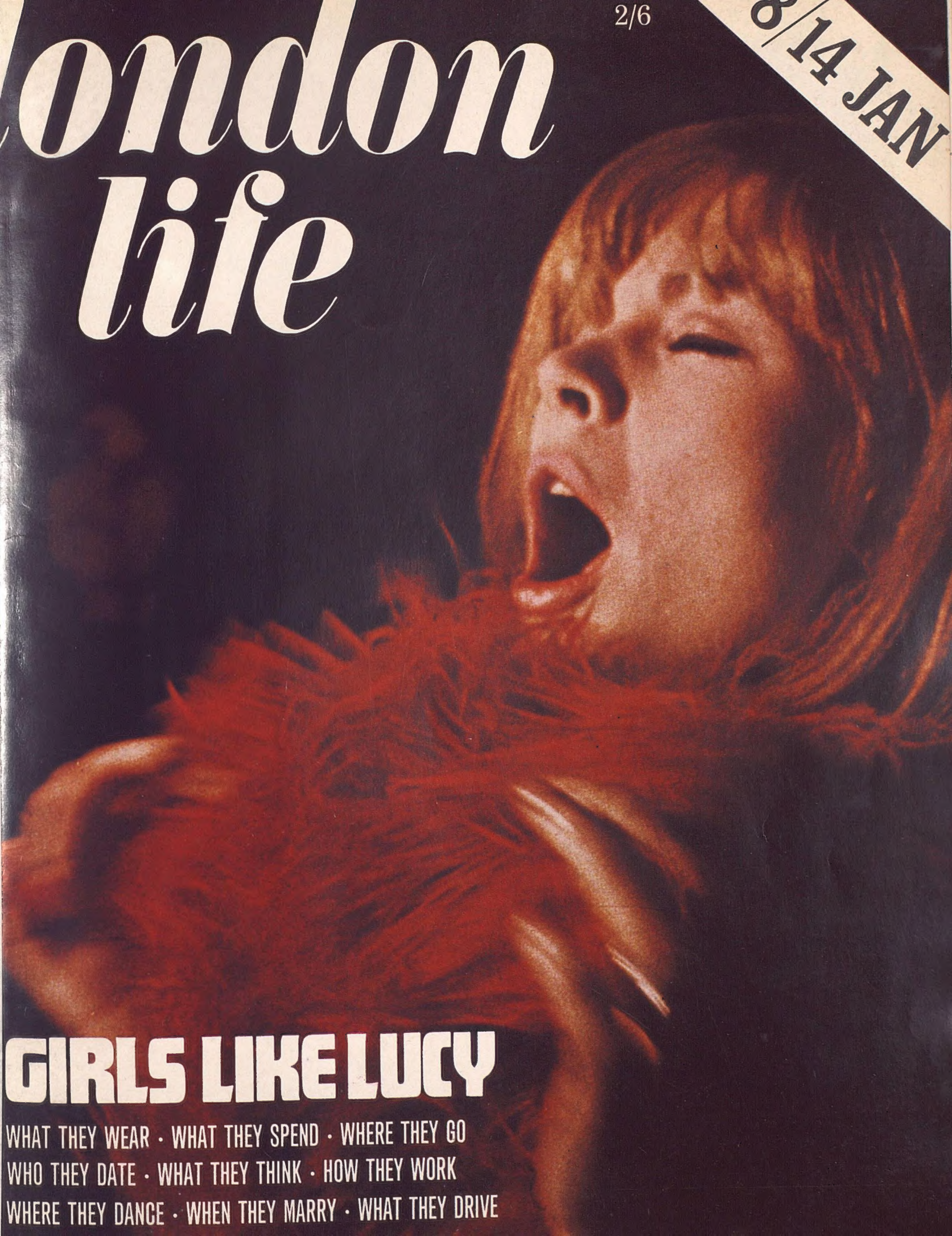

GIRLS LIKE LUCY

WHAT THEY WEAR · WHAT THEY SPEND · WHERE THEY GO
WHO THEY DATE · WHAT THEY THINK · HOW THEY WORK
WHERE THEY DANCE · WHEN THEY MARRY · WHAT THEY DRIVE

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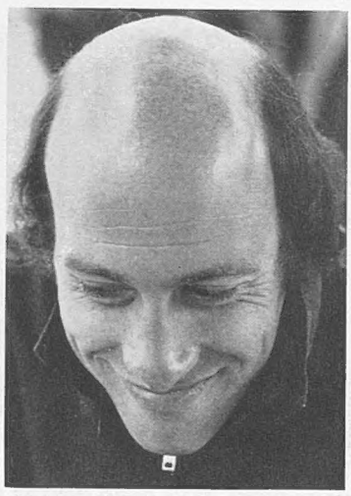
inside london life

This is Lucy. She is A London Bird . . . one of the girls who prove that London is alive, swinging . . . read about her on page 26



This is Richard Lester. To see how Lester the Jester behaves on the film set, look at Terry O'Neill's pictures starting on page 11

This is Arthur Miller. Will his next play be about Vietnam? Will he really write a comedy? Miller explains on page 16

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london life

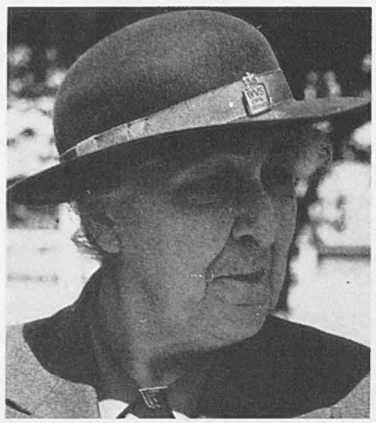
The lightning tourist

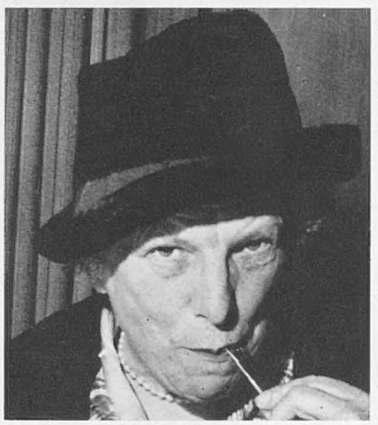
Sometime late this month, or perhaps in February, an American pop group called James Brown and the Famous Flames will descend on Britain for just two days and then depart with £5,500 in their luggage. If you haven't heard of JB and the FF – or, indeed, even if you have – that may strike you as a lot of money for 48 hours.

Roy Tempest, the 25-year-old agent who is bringing Brown over, doesn't agree. "I don't take gambles. I can sell out the concerts with no trouble." What's more, Brown himself seems to regard the whole thing as rather a bargain: though he normally travels with a retinue of 24, he has agreed to cut this to 16 as an economy since he is keen to visit Britain.

The only drawback at present to the deal is Brown's insistence on being guaranteed two concerts and *two* TV spectaculars. As is the way of these things, Tempest says "BBC and ITV will each schedule a spectacular – but only if they have exclusive rights." The concerts, one in London, one in Manchester, are already fixed: but even Tempest, who runs his phenomenal operation (£250,000 approximate profit last year) on a policy of frenetic hustle, is having difficulty persuading either network to pay Brown's kind of price and still have to share him with their rivals.

Where he is known – and it will need TV to achieve that situation here – Brown is undoubtedly big box office. In just one concert, at a baseball stadium, he took $65,000 one night last year. Tempest calls him "the Elvis Presley of the coloured audience".





Male members of the House of Lords must have been dozing particularly well when they agreed to revoke Standing Order 24, dating back to 1621. They opened the door not only to Baroness Burton's hats, but to those of all other women peers: no longer must the ladies uncover before addressing the House. This is a sample of what may be expected to seize the Lord Chancellor's eye from (top row, l to r) my ladies Swanborough, Summerskill, Horsbrugh; (bottom row), Gaitskell, Elliot and Lady Burton herself. An improvement on tiaras, you may think

On location in London

Michaelangelo Antonioni, the Italian director of *L'Avventura*, *La Notte* and *The Red Desert*, arrives in London next week to begin work on a new film shot almost entirely on location here. "I will take a month, maybe two, three to complete it" he explains, "so I am taking a flat in London as soon as I can find one."

Title, story, cast and budget are all at present either shrouded in secrecy or still to be arranged. The impetus for the whole venture is Antonioni's own: he spent some time in London before Christmas, and decided he wanted to make a picture using London as the backdrop. He plans to bring over one or two of his Italian associates, but in the main will work with British technicians and assistants.

A Greasy Fritillary will still cost you fourpence, and a Green Veined White stays at threepence: but Swallowtails have gone up from 2s. 6d to five bob, and a Purple Emperor has risen from 10s 6d to 15s. Also up by anything from a third to half as much again: Small Coppers, Painted Ladies, Essex Skippers and Silver Studded Blues. In fact, they're butterflies. Information from new 1966 price list.

TV's Jill of all trades

This Week this week celebrates its 10th anniversary. At the bottom of the list of 21 names which will wind round at the end of the ITV programme will be Gillian Morphew. Her name has been there for three years, listed as Programme Organizer. The title translates simply as maid-of-all work. Everyone, from star reporter to cameramen to researchers to secretaries runs screaming to Gillian when crisis strikes. For one, she answers nearly all the phone calls put through to the programme.

"We get calls from people who think they've seen their aunt in a street scene, people who want to know what's coming on the next programme – we have to be careful they're not *Panorama* men – all kinds of queries and suggestions." Gillian works in a tiny office papered with large-scale maps: a major worry for her is organizing the transport and accommodation of reporters and camera crews. She takes it all very deadpan, putting on a funny voice when she discusses her more impressive tasks, like keeping the Prime Minister happy before he goes on camera.

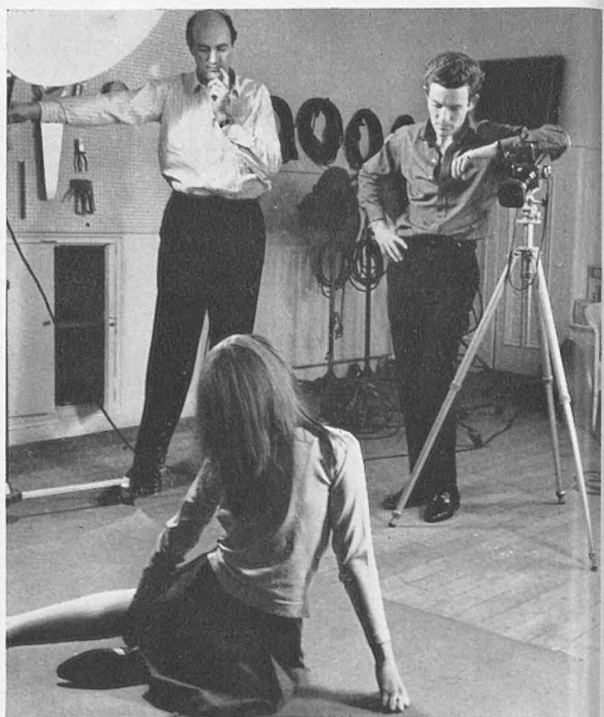
"I'm a country girl," she explains. "I was born on a farm, just outside Windsor, and I rush back there every weekend and do things like getting up at 6.30 a m to feed the pigs." Hunting is her major hobby – she rides with the Garth and South Berkshire, and was blooded at the age of 8. "I have no ambition to become a director or to appear before the cameras."

By the way, if you think you saw *your* aunt on the programme, Gillian will arrange a special re-

continued on page 6

SCARFE'S HAMLET

The compact and the extended: Peter Hall, who directs Hamlet currently at the Aldwych Theatre, and David Warner who plays the prince. Warner, the tallest actor on the English stage, possessor of a modish thatch of blond hair, sometimes seems all arms and legs, but when the royalty of Hamlet demands, he can dispose these errant limbs into dignified restraint. Hall is always neat, a plumpish fubsy man whose mind conceives wonders – of which Hamlet is already an acknowledged one



Lord Lichfield outside his studio . . . Lady Elizabeth in the darkroom . . . Lichfield with Lord Encombe and model Rory Davis. Opposite: the product

Aristocrats in the darkroom

As any trendsetter will tell you, London's new aristocracy is made up of photographers and their models. Perhaps in an effort to maintain their inherited status, three aristocrats, old-style, have started a photographic studio: run by the Earl of Lichfield, assisted by Viscount Encombe, and with Lady Elizabeth Ramsay as secretary, the studio starts off with an unbeatable social edge.

Patrick Lichfield, 26, a cousin of the Queen, has been a keen photographer since he was at Harrow. After service with the Brigade, he overcame family opposition to join an advertising studio, and two years ago decided to risk starting his own. Viscount Encombe, 29, tried painting, documentary films and the importing of icons before deciding to join Lichfield as studio and darkroom assistant.

Lady Elizabeth Ramsay, 24, is the daughter of the Earl of Dalhousie, and had been a secretary before joining the studio. Apart from writing the letters, booking the models and keeping the books, she also develops all the films.

Just to round off the picture, the model being used the day we went to the studio was a former Deb of the year – 18-year-old Rory Davis. Her father is just a straightforward film director, but at least she doesn't let the side down too badly.

Tough, chunky, '66 people all: yet more proof that the British upper classes invented the philosophy which goes . . . if you can't beat them, steal the Whigs' clothes.

screening for you. Just call her and make it clear you're not from *Panorama*.

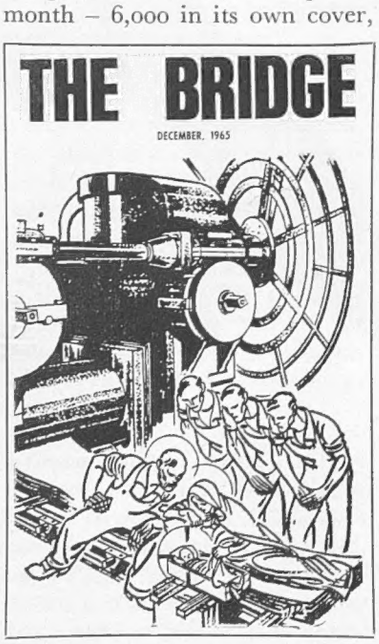
Mary Quant's forecast for the coming year: lots of sequins, a General Election in March, Labour majority of 22. Hems still high.

Scoops from the South Bank

Ever since Mervyn Stockwood became Bishop of Southwark, and John Robinson his Lieutenant as suffragan Bishop of Woolwich, "South Bank" religion has made news.

Many of the headlines start life in the highly-professional, highly argumentative diocesan magazine *The Bridge*. No newspaper office would lightly miss a copy of this monthly: one story alone from it, when the religious adviser to ATV attacked the Church's "appalling incompetence" in its handling of its property, filled no less than fifteen column *feet* in the national dailies.

Started three years ago, *The Bridge* now sells 62,000 copies a month – 6,000 in its own cover,



the rest bound into individual parish "outers". It is run by a limited company, the Outwood Press Ltd., and edited by the Vicar of Outwood, Surrey, the Rev Norman Hood. Contributors include a number of professional journalists, and the correspondence column has a running stream of outrage, bewilderment and distress from those in the diocese who have not yet caught up with the South Bank style.

The diocese, two-and-a-half million strong, stretches from Battersea and Bermondsey to Reigate. In *The Bridge* they hear at least as much about poor housing, the evils of well-meaning censorship, and consumer protection as they do about the Mother's Union and the Brownies. The editor's aim is simple: "I want to baptise the *Daily Mirror*."

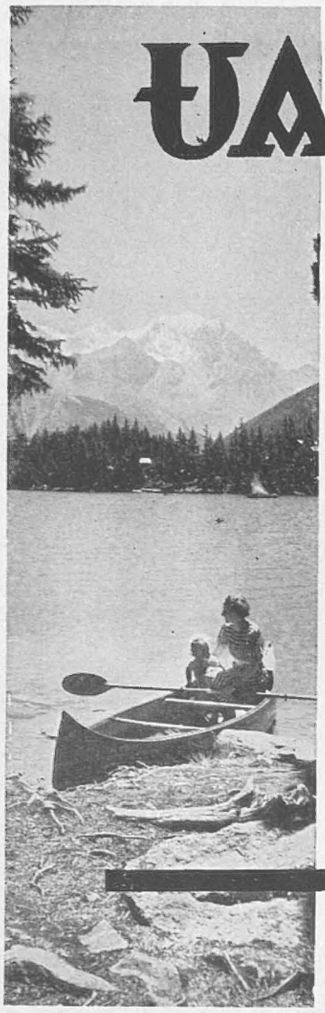
They all join the club

Posters are going up this week in all Camden Public Libraries to let ticket-holders know that they are all now members of the Hampstead Theatre Club – in the shadow of the borough's Central Library at Swiss Cottage. Overnight, the Club has something like 100,000 members – which leaves all other theatre clubs standing. The original scheme put forward by the theatre's directors to the Council was for all ratepayers to be made members free: but the objections to this were accompanied by the suggestion of the borough librarian that a library ticket could easily double as a membership ticket.

The background to this dramatic enfranchisement is simple: according to theatre director Bob Swash, "We have been trying to broaden the membership for some time. It has to be a club theatre because of the wooden building – but it is in fact Hampstead's Civic Theatre."

The club has an excellent artistic reputation: it premiered Wesker's *The Dumb Waiter*, its production of *Private Lives* transferred to the West End, and their latest success *A Lily in Little India*

continued on page 8



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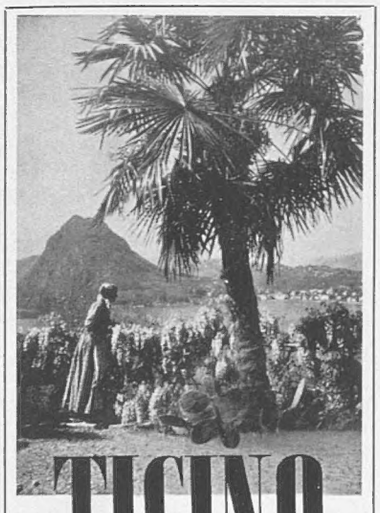

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opens at the St Martins Theatre on 31 January. On 10 January, at the Club itself, Prunella Scales and John Bown open in a Feydeau farce *The Bird Watcher*. A classic trouser-losing, identity-mixing, bedroom-door slamming piece of lunacy, the play has been translated by, and is also directed by, the Theatre's manager, Richard Cottrell. Library users discovering their right to buy tickets for the first time could not ask for a less avant-garde play to start with.

Way in to Old Bailey

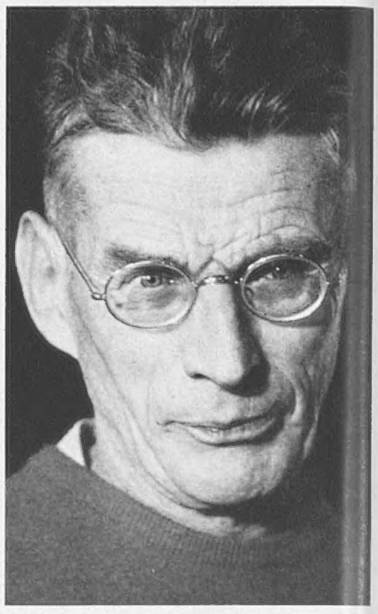
The Oxford University Press have now left their lovely 17th-century house in Warwick Square, near St Paul's, to make way for the demolition men. On the site there will rise a £3,652,000 extension to the Central Criminal Court – the Old Bailey.

There is in fact a tiny alley at the side of the house which leads into the Old Bailey – and passes right through a section of the old City wall. It was built by Warwick the king-maker, who used to live in what is now Warwick Square, so that his household could enjoy the green slopes of the Fleet River – and so that spies could reach him at night unobserved. The alley will remain, and become part of the public entrance to the new courts.

Beckett's easy read

Samuel Beckett's new novel appears next week from Calder & Boyars, called *Imagination Dead Imagine* (put a mental comma after "Dead"), it started life as a 40,000-worder. What you will get for your 7s 6d will be just 16 pages. Beckett, never a man to make life easy for the reader, decided that his story could be told more simply than in the first draft, started cutting and refining, and didn't stop until he had it down to pamphlet length. At 5½d a page it may turn out to be the year's worst buy, gauged simply on poundage for pence.

Perhaps in an effort to redeem themselves with the readers the publishers are, however, also bringing out what must be the year's best buy: a new novel with no less than 400 characters, at roughly 1½d the character. By Robert Pinget, who has just won the *Prix Feminin*, after the Goncourt France's most prestigious literary award, it is called *The Inquisitory*. For 42s, the reader gets something over 400 pages, an average of a character a page, and an index of the characters so that



Samuel Beckett (*See Easy read*)

the more feeble-minded, used only to the simplicity of *Zhivago* or Proust, can keep abreast of the action.

Russians say no to developers

Kensington Palace Gardens – commonly known as "Millionaire's Row" – is shortly going to suffer the vulgar upheavals of demolition and construction. At the Notting Hill Gate end, where they have their present Embassy, the Czechs are planning to spend £1,000,000 on a new Embassy, a shop for Czech goods, and a showroom for the Czech State Tourist Board and Airline.

Also at that end, the Crown Estate Commissioners own numbers 1, 2 and 3. The imposing mansions have been empty for some long time and the Commissioners would like to develop the whole frontage, possibly for luxury flats, but cannot go ahead until the leases of numbers 4 and 5 fall in. Number 5 is currently owned by the Russian Embassy, who aren't interested in making way for a property developer, even if it is the Crown.

Lord Wilder of Elstree?

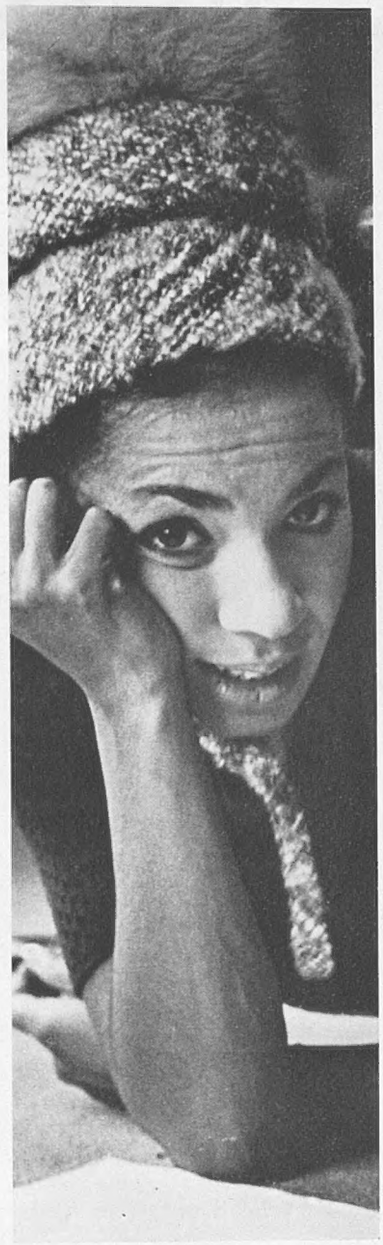
ATV House, a place where emotion is normally gauged politically before being revealed, is all too obviously euphoric about the success of *The Power Game*. The captions apart, no-one inside or outside has yet found significant fault

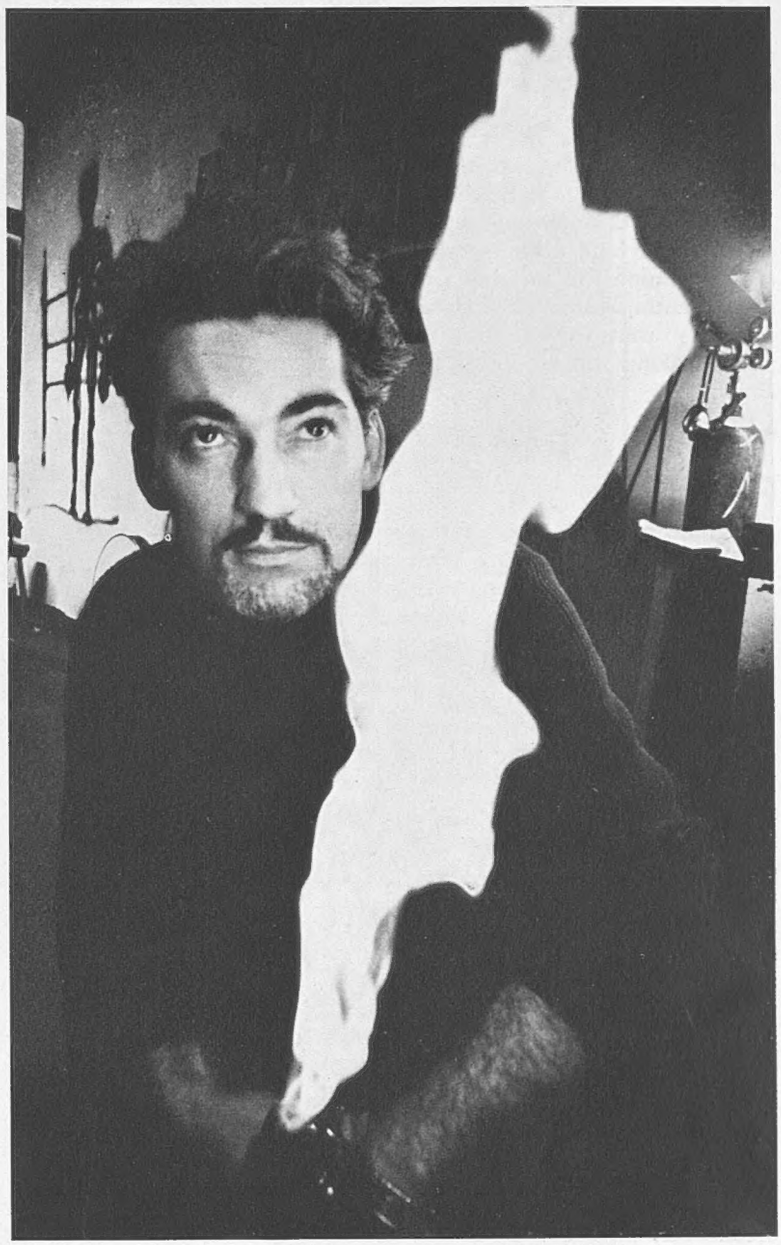
with the show and although the original contracts called only for two 13-week series, artists and agents are already being sounded out for a third and even a fourth set.

Since the fictitious construction company in the show is already established as having a large export business, ATV is even prepared to consider shooting next winter in export markets. A real live dam going up in Peru has been suggested as an ideal spot to get some convincing backgrounds – and, conveniently, the use of a camera crew by courtesy of the actual builders.

By that time, it is likely that Pat Wymark – Sir John Wilder in the series – will be on his way to the peerage. Having acquired a mistress and a construction company to add to his merchant bank directorship, the planners realistically foresee Sir John acquiring a few more trappings of power. Ermine, for one.

"*The expression 'vessel' means and includes any ship, lighter, keel, barge, launch, house-boat, pleasure or other boat, randan, wherry, skiff, dinghy, shallop, punt, canoe, yacht, raft, float of timber or craft whatever, however navigated. The word 'boat' means and includes any boat used in the council's service.*" GLC bye-laws for Greenwich Pier.





Gold bracelet for singer Shirley Bassey. "*Gold is cheap*" *says the sculptor-designer Charles de Temple* "*it endures*"

Girl with the Golden Head

For the perfect girl, there is an opportunity to be immortalized in gold: sculptor and jeweller Charles de Temple has so far examined photographs of 3,500 pretty, beautiful, handsome or striking girls in his search for a model for a head of the Princess Medina – King Midas' daughter who was turned to gold by her father's touch.

De Temple, rather implausibly the son of the early movie cowboy Tom Mix, lives and works in Jermyn Street. His customers for his distinctive modern jewellery include Honor Blackman (a gold finger), Dudley Moore, Godfrey Winn and Shirley Bassey, for whom he is currently making a bracelet.

He doesn't come cheap – nor, of course, do his raw materials. He has made one necklace, a massive Incaesque piece, which fetched £12,000, and sold complete collections for up to £30,000. The Medina head, to be made in solid gold with hair of black bronze, will be the centre-piece of a collection of "romantic, dream-memory jewels".

After a childhood and adolescence spent in the Ringling circus and just simply on the bum, de Temple studied with Calder – the virtual inventor of mobiles and "kinetic art". He came to London five years ago and found "the jewellery business in a dump. I had a collection shown at the Dorchester and the atmosphere changed."

His success has its drawbacks: "People are always asking me to design ridiculous things – doorknobs, baubles for their cars and so on. I want to see jewellery as works of art in their own right, not merely a vulgar form of wealth. I see faces in brick walls. Stopping God, I call it. I am quite sure I could work just as excitingly in wood, but gold is a fine thing – cheap for its qualities. It endures. I like to think that if London became a stinking pit of radiation, explorers in a hundred years could rake through the rubble and find the pieces in gold."

Film men prepare for action

Mr Roy Mason, Minister of State at the Board of Trade, can anticipate a rough half-hour early next month from a new committee he has agreed to address. The committee, formed by Labour MPs and peers, is concerned with the state of the British film industry, and is the fruit of some general dissatisfaction with the doings of both the Government and of the all-party Commons committee on films.

Its leading lights are Hugh Jenkins and David Ensor. Jenkins, who is also "rapporteur", or co-ordinator of evidence, for the all-party committee, feels very strongly about the industry and its workers: a former assistant General Secretary of Equity, bearded and voluble, he has a long list of doubts about the way British films are made, financed and distributed.

"For instance, no one has given a thought to the short film business – British shorts are internationally renowned, they win prizes, but the major film circuits won't touch them, they're content to run their own rubbishy travelogues and features. We want to talk to someone from Mr Grade and Mr Rive about the need for a third major circuit – or about increasing competition between the present two. We want to discuss whether the National Film Finance Corporation should put up money for films already partly financed by Americans – or whether it should stick to all-British pictures."

continued overleaf

The limitation of the all-party committee on issues as provocative as these is that it has to strive for neutrality. It exists to hear evidence, collate it, but not really to draw conclusions and press for their implementation. Since the Monopolies Commission report on the industry is expected shortly, Jenkins, Ensor and the dozen or so other enthusiasts among Labour members want to get down to policy-making in readiness for action.

Ties on a Red Rover

A significant proportion of this year's oddest ties will have been made in buses and on tube journeys: Katja Lohmaan, whose "op art" and crochet ties can be found at Austin Reed, Heal's, Liberty's and at Bloomingdales in New York, habitually rides around with a bag of materials and doesn't believe in wasting time. Since she designs all her own ties, and has just begun planning to export to Denmark and France as well, she needs every minute she can get. Katja came here from Frankfurt four years ago as an au pair: she had managed a men's boutique in Kassel before, and once her English was adequate she went to Heal's and got a job with their men's boutique.

"I began making ties for my friends, and soon found that Englishmen are extremely fashion conscious and willing to break away from the dreary old school ties." So willing, that she spent most of her short holiday this year, in Greece, making up a range for this Spring out of a batch of hand-spun wool she bought in Mikonos. Currently, her only assistance comes from two other girls. She hopes and expects to have to take on other help after she has been to Copenhagen: even on a Red Rover, she alone couldn't supply London, New York and the Danes.

Katja Lohmaan—no holiday on this bus—it's all work. (*See Ties on a Red Rover*)

The tattoo men are busy

In New York, the City Health Department has shut down the last three "tattoo parlours" in the city – calling them a "barbaric survival" and a "danger to health". Dirty needles were blamed for 30 cases of serum hepatitis.

In Portsmouth, Surgeon Commander Ronald Scutt has surveyed nearly 1,500 tattooed ratings, and reports that more than half of them regret it. He calls it "an initiation rite".

In London, however, nobody appears to be interfering with or criticizing the ancient art. Mr Leslie Burchett, whose family have been in the business in Waterloo for two generations, claims that business is steady. "I had one two days ago – a chest job – that ran into seven pounds. Mostly it's small jobs for about five bob, though." His father and he have been responsible for some artistic jabbing of such distinguished skins as King Alfonso of Spain and Viscount Montgomery.

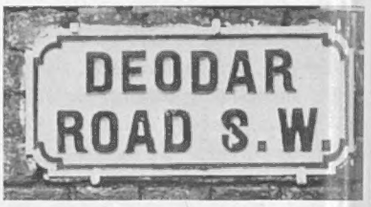
Top favourites are still "Mother" and regimental crests. Many customers come from the Union Jack club for Servicemen, opposite Waterloo Station, and business as a whole is better in summer than in winter. Mr Burchett thinks it's because people already have their sleeves rolled up.

Braden Beats the Atlantic

Rumour hath had for some little time that Bernard Braden has been flirting with the BBC in addition to his standing date at ATV. For once, the hot denials may be taken at face value; the rumour's source may have been Braden's concern in contract negotiations to establish his freedom to work for other TV companies – which need not necessarily mean Auntie. In fact, it is far more likely that the rival suitor for "The Braden Beat" is an American company, eager to launch Bernie as a new Jack Paar or Dave Garroway. As did David Frost, Braden might even run two shows simultaneously – commuting frenetically between New York and Elstree – if the deal comes off.

Further information on the library front: Hackney libraries report that among the most requested books for the past three months have been Principles and Practice of Management *by E F L Brech, and* Bring out the Magic in your Mind *by Al Koran. Great on self-improvement, Hackney.*

New Bohemia?

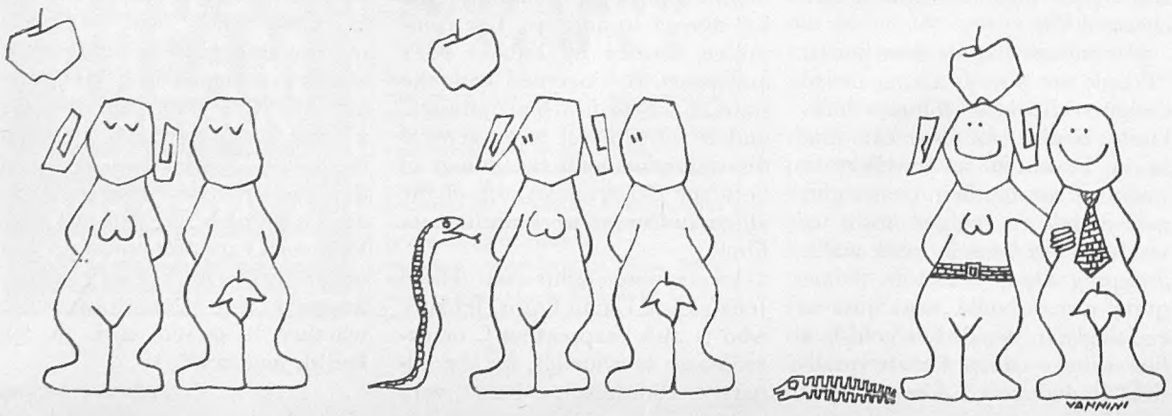


Bloomsbury, Chelsea, Hampstead – even Islington – are all names that one can easily associate with literary and artistic groups. People of similar approach tend to like the same areas, they may move to be nearer each other, and their work thereafter may reflect their surroundings. From now on, percipient critics may have to invent a style and a school to associate with Putney.

Not just any old Putney either: the new rive gauche seems to be confined exclusively to the odd numbers in Deodar Road, SW 15. At 79, there is painter Sidney Nolan; at 57, novelist and playwright Nell Dunn; at 91, broadcaster Roy Plomley; and at 97, having moved from 9, Edna O'Brien. Shortly moving in is gallery manager Robert Taylor.

The attraction of the odd side, apart from the size of the houses, is simple: they back on to the river. Current prices range between £10,000 and £12,000: across the road, the smaller and off-river even numbers fetch only £7,000 or so. Even so, quite a price to pay and still be in the vanguard: Canonbury, Barnsbury, Camberwell among earlier discoveries started out at around £2,000 for houses which now fetch £10,000.

Adam & Eve



LESTER THE JESTER

Photographs by Terry O'Neill

When Richard Lester makes a film every scene he shoots is apt to be as bright as a TV commercial – and so far he has made over 350 of those. At 33 he looks like an egghead and has been acclaimed by the public and critics. He has made six films; two of them starred the Beatles, and another, The Knack, won him first prize at the 1965 Cannes Film Festival. Now he is making a new film, a screen version of the hit musical A Funny Thing Happened on the Way To The Forum. The stars are Buster Keaton, Zero Mostel and Michael Crawford. Phil Silvers, better known as Sergeant Bilko, runs a lucrative slave-selling business. And Lester, as can be seen in these pictures, throws himself whole-heartedly into the film-making. It could be his next role will be Lester the Slapstick Jester...

For Lester, perfection is all . . . he searches for the ideal shot

Trying to get a word in . . . with Phil Silvers (right)

Time for tea . . .

LESTER THE JESTER

Temperament on set, this time from the director

Laugh, with Roman girl in Forum

Manacled and immobile, Lester stands in the slave market

Not this way, Romans! Lester shows them how

Silvers and slave girl find an attracti

LESTER THE JESTER

Egghead – with problem Dressed for the occasion, with slave girl

Incident at Shaftesbury Avenue

By Terry Coleman

Do not confuse me the writer and me the citizen says Arthur Miller

FROM the stalls, Abraham Lincoln arose. Lincoln in horn rims and a sweater, impersonating Arthur Miller, playwright. No, he said, he'd rather we didn't stay to watch the rehearsal of his play, so we found a dressing room.

The play rehearsing was *Incident at Vichy**, which opens at Brighton on 10 January. The theatre was the Queen's, in Shaftesbury Avenue, and the dressing room was Phyllis Calvert's. Miller glanced round—at Miss Calvert's personal corkscrew, and at two Christmas cards, one bearing a picture of a puppy and the other that of Noël Coward who sent his greetings from Les Avants Sur Montreux.

Miller guessed it would be all right to use the place if we kept it clean, and sat down. He is a man you cannot help looking at closely. This resemblance to a better fed Lincoln is not just his height and his cragginess: it is also his personal magnetism, his folk-hero quality. This is important. Those who saw him and Marilyn Monroe together acclaimed *his* physical attractiveness, and *her* intelligence.

When you talk to Miller, Marilyn Monroe is a difficulty. If you mention her you see at once that he suspects you're going off to write another of those pieces that start off politely and then degenerate into an I-sat-with-Miller-and-we-discussed-Marilyn piece. If you avoid her (and how can you when he chose to write his last but one play, *After the Fall*, about a marriage very like theirs) you both know you're avoiding her.

When he came to London early last year Miller held a press conference at the National Theatre (in the boardroom, which is housed in a converted workmen's hut of a type known as Terrapin 731) and talked for some time about this play, treading carefully among his words. The time would come, he said, when the critics would no longer say the play was about what they now said it was about, did we see?

"Now," said a reporter, "we all know what it's about. Marilyn Monroe. Why won't you say the name?"

"The avoidance," said Miller, "was so obvious that it was practically a confrontation."

His plays, he says, are written about what he considers to be the biggest issues of the world around him at the time. *All My Sons* about war profiteers, *Death of a Salesman* about the strains of the rat race for success, *The Crucible* about American witch-hunts.

So what, I asked him, is *Incident at Vichy* about? "Well," he said, gazing, without seeing himself, into Miss Calvert's long mirror, "look." Then he didn't answer immediately about *Vichy*, but went back over his earlier plays, saying that though they were about the issues of the day, they were also more than that. "A play," he said, "has to be big news." He spoke these words almost as a clergyman might speak them in explaining that "Gospel" really means good news.

By big news he clearly means that a play has to be more than mere news, that it has to survive after its immediacy has gone, that it has to be about the human predicament. "Look," he said, "*The Crucible* is better known now than it ever was before, and people see it now who've never heard of McCarthy."

So what of *Incident at Vichy?* As its title suggests, it is set in Vichy, in 1942, when the Germans are beginning to round up the Jews there, for the concentration camps. Nine men are arrested from the streets. They await interrogation sitting in a room. Eight of the nine are Jews, but at first they will not admit even this:

later, they will not admit that the Germans can possibly intend deportation and murder. There are nine of them in the room, and only one guard, but they make no attempt to escape. Is one theme, then, that of the Jews consenting to their own annihilation?

"Its theme," Miller said, "is a theme of today. It is about evil. The search for reconciliation between human beings and the evil around them."

What is he writing now? Will his next play be, let's not say about Vietnam, but at least on the occasion of Vietnam? He has said, hasn't he, that when he sees a picture of a Vietcong rebel being dragged on his face behind

Photograph by Tony Sullivan

a South Vietnamese tank, he reckons his bucks paid for that tank and that he helped tie the ropes round the rebel's wrists?

"Yes," he said, "I do feel that involved."

And he did recently refuse an invitation to see the President sign the Arts and Humanities Bill, and cabled that the reason was Vietnam?

"Yes, but you must not confuse me the writer and me the citizen."

And that is as far as he will go. Will he, in whatever form, write a Vietnam play? – He evades this question so gently that you don't realize, until you think about it later, that he has indeed evaded it.

What about the comedy he said last year that he wanted to write? – "No plans." Was he just kidding about that comedy, or did he really begin writing it? – "Well, I'd like to."

He doesn't say, but he may have begun it, got well into it, and then abandoned it. For eight years, in the 1950s, he published nothing, though, as he now says, he wrote harder then ever before, just never finished anything. In those years, he says, he only wrote branches, no trees. And anyway, as a young man, before he had a play published, he wrote 12 others that never saw the light of day. He still has them.

Nine years ago, in 1956, didn't he say on a visit here that the English theatre was sealed off from life? "Yes," he said, "but not now. It changed right after. The first Osborne play came out just then." Not of course, he agrees, that a play has to be as overtly a social comment as that was, to show its author is concerned with life. *The Importance Of Being Earnest*, Miller thinks, is a social tract.

English life as a whole seems to have a special quality for him. He has described England as a very old garden, as a nation confident and peculiarly without a future challenge. Nowhere else has he felt so safe or so certain in a people's common sense. It is, he once wrote, "a sense of bread." What does this mean? English people, he explained, seem to assume, for some unspoken reason, that they will survive indefinitely "But the Americans have a kind of apocalyptic attitude. This gets things done more quickly." This urgency, he thinks, England lacks.

But in one small thing (or is it so small and trivial a thing?) the English view is as apocalyptic, as Revelatory, as the American. Skirts are as short in Oxford Street as in New York. "Some high god," said Miller, "decides that."

* **Incident at Vichy,** with Sir Alec Guinness and Anthony Quayle, comes to the Phoenix Theatre on 26 January. The book of the play will be published by Secker & Warburg on 10 January (21s)

Maybe it's because I'm a visitor

Maybe it's because I'm a visitor

Robert Trout, who wrote the words, is one of the foremost news correspondents in American broadcasting. In 1937 he was the only U S radio man sent to broadcast the Coronation of King George VI to America. He was on the air in London the night the Japanese attacked Pearl Harbour. In 1953 he was in London again to broadcast the Coronation of Queen Elizabeth. Now he is on an extended roving assignment in Europe for CBS television and radio news. Al Vandenberg, who took the pictures, is an American advertising art director now working for a design unit in London. He is also a freelance photographer and says he is "fascinated by nuns. I want to photograph them in their convents"

The trouble is, London is too much like New York. The air is dirty, the streets are noisy, the buildings are getting taller and uglier, and the gangsters are getting bolder. London's crime wave is growing more dangerous for the victims and more profitable for the raiders. The population explosion of motorists has not only made life miserable for people who like to walk (*pedestrians* they are called, or were when there were still enough of them to justify a descriptive title of their own), but has also made it wretched for each other.

Of course, London is not completely like New York. Not yet. It is still, for example, quite common to walk into a London shop to buy something and be treated with complete civility. Many times, when I have offered to pay in advance or leave a deposit for an object that I had ordered in a store in which I was not known, I have been assured that it wasn't necessary. If I have seldom encountered the sales clerk's sharp tongue and sarcastic eye, I have also seen few indications that the high pressure sales pitch is blustering its way into the fabric of life in London.

Not long ago, as a British ship in which I had once been a passenger was sold for scrap, I decided to do a broadcast about the vessel's final voyage. I called at the line's offices and spoke to the young lady in charge of publicity. When I asked her for some information, facts and figures, about the ship, she went away and conferred with some executive or other. Then she returned and told me that the line had no information at all about its well-known liner. I said I was astonished. She replied, "You don't seem to understand. This ship is finished. It is going out of service."

Need I add that in New York, at the home office of an American shipping line, once I had exposed myself to the company's publicity people, they would have surrounded me, patted me on the back, spoken persuasively to me, bombarded me with pages of propaganda about the virtues of their ships and service, perhaps invited me to lunch or at least a drink, begged me to furnish them with copies of everything that I should subsequently write or broadcast about the company, and pleaded for my private, unlisted telephone number so that they could avoid delay in future in supplying me with nuggets of newsworthy information as they materialized.

There is more than one business establishment that I know in London in which the acme of salesmanship consists of the bent and wrinkled shop assistant, with a show of delicate reluctance, responding to an appeal for a different colour or a variation in design by slowly pulling off the shelf one of a series of ageing oblong boxes, placing it on the counter, and, with the air of a conquered potentate revealing a priceless treasure to the unworthy invader, removing the lid to show a mass of socks.

Waiters in numerous restaurants have, I see, taken to selling a pre-meal drink before I have decided what I am going to eat, but at least they wait until I have fully seated myself before asking, "Aperitif, sir?" WhenI drink wine with my dinner I have found no

in London, but this is what I ▸▸▸

but what I like most about you ▸▸▸

defence against the waiter who fills the glass to the rim, and just as I have consumed enough to reduce the level to the French-approved half-glassful, swoops from the rear to seize the bottle and fill the glass to brimming again.

Still, London's wine waiters, or just plain waiters who also pour wine, are several jeroboam's lengths ahead of the *sommelier* aboard the American liner a year ago who cried, "Another dead soldier!" every time that he poured the last of the wine into my glass. He had a habit of producing a wine basket after the bottle had been half-emptied. When I asked him the first time, pointedly I thought, why he was bothering to cradle the bottle in the basket *now*, he replied cheerfully, "Damned if I know *why*, but the boss has passed this new rule and he insists on it."

In the expensive London restaurants, the food is getting better almost year by year. Oysters here are different from oysters in New York, and for my taste better, a favourable comparison that is only partly due to the distressing habit of many New York restaurant men of "washing" the freshly opened oyster under a tap of running water. On the other hand, London's unwashed oysters cost more. The smoked salmon that is sold in London is unsurpassable and the Dover sole, for reasons I have never understood, is slightly different and distinctly better than any other flat fish that I have ever met.

The steady influx of foreign restaurants, from Chinese water chestnut and snow pea emporia to Italian trattorias, gives London a richness of cuisine that it once lacked. But the stubborn growth of the hamburger craze is one more stitch in the growing pattern of similarity to New York. On some future visit, I am gloomily confident, I shall find barbecue stands in Soho and chili con carne parlours in Kensington. Not that I dislike either barbecue or chili. But I very much like London as London, and not as a reflection of some place else that was created under different circumstances by different traditions.

I hadn't really meant to immerse myself in food at the start this way, but as long as my appetite has run away with me I might say a few words about drink before leaving the subject of nutrition. Say "drink" to almost any foreign visitor in London and he is fairly certain to respond with a tribute of some kind to that close-to-sublime British institution, the pub, which has nothing except alcohol in common with the New York bar called a tavern or the bar called a cocktail lounge. It is no secret that beverages of many kinds may be obtained in pubs, but to me the pub means beer. And British beer, in its multifarious forms and types, is a heritage that Britons should and, I think, usually do cherish and extol with the solemn pride of a Frenchman contemplating the vintages of France.

In New York, beer is beer. There is Jonses's beer or Smith's beer or Cooper's beer, all ice cold, all thin, all frothy. Nobody orders lager or speaks of stout, and only occasionally is anything called ale offered for sale. The words "bitter," "old," and "mild" may be heard from time to time in New York bars, but they are likely to refer to somebody's mother-in-law or possibly even to somebody's wife, but never to beer. There is just beer. Period.

Is it delusion or do I now detect a faint falling off in the rich, keen tastes of British beers? Are the old taste buds beginning to fail or is somebody beginning to tamper with the brew, possibly in the name of public health protection? Will beer go the way of bread? It will if it is to be pasteurized, homogenized, sanitized, germicized, strained, filtered double-boiled, and refined until its taste, nourishment, and beauty have been squeezed and siphoned out of it because that is the modern thing to do.

However, weakening the flavour of Britain's national drink will not do as much toward the Newyorkization of London as the stealthy introduction of iced drinks has done. Who is responsible for installing the ice bucket on the pub counters? What of the hallowed American story that Englishmen were largely free from the nervous indigestion and peptic ulcers that are one of the

continued on page 20

▸▸▸ find that you all look like

▸▸▸ Londoners is that you are not

badges of the harried American business man, free because the English abhorred chilled liquids and even viewed such cold solids as ice cream with suspicion? Is the English devotion-unto-death to the proposition that room temperature is the right temperature for beverages only a myth? No greater blow has been dealt to faith by the Dead Sea scrolls than by that now ubiquitous ice bucket.

Another step in London's march toward the highly dubious goal of becoming the British Manhattan is the gradually changing appearance of pubs. The modernization, the introduction of an antiseptic atmosphere, the compulsion to banish cosiness. But this is just a detail in the general architectural nightmare that has descended on what used to be the Magnificent Metropolis on the Thames.

I suppose that the primitive box building that is accepted as modern architecture is not truly American. But it has now been accepted so wholeheartedly in New York that it *seems* to be native to the Mass of Mortar on the Hudson. And it has spread out from there to the principal cities of the world.

Once, it did not strike me as too much to hope that London would hold out against this onslaught of chromium-plate and sheet-glass edifices, as London has been known to hold out in other grim circumstances. The buildings that have been replaced by these shiny monuments to bad taste were, if not always handsome, at least often bristling with character. Indeed, in my eyes the bomb holes out of which some of these monstrous towers have sprung were easier to look at than the new buildings.

So far, of course, only a scattering of these architectural weeds has taken root here. London has a long way to go before, as in New York, the skyscrapers rise side by side in street after street so that the dwellers and workers in the top floors are able to enjoy a superb view of the workers and dwellers in the top floors across the way, and the man in the street below has no view at all. At the moment, all that has happened to London is that the vistas are being ruined. In nearly every direction, from dozens of viewing points, a monstrosity hangs against the sky, hulking over the rooftops, efficiently fulfilling the function of spoiling the view.

May I suggest one way in which London could take a giant (functional) stride toward the architectural glory that is New York? At once turn the bulldozers loose in three parks, Hyde, Green, and St James's, criss-cross them with the monotony of arrow-straight streets, erect metal and glass box towers along the streets, and thus convert all three into what we Americans call urban renewal projects. English translation: chromium-plated slums.

While London was thus engaged in moving architecturally into the twentieth century, and maybe even into part of the twenty-first, perhaps something could be done to make it less pleasant to go to the theatre in London. Recently, and for the first time in London, I have run into what I have always thought of as a New York institution, the theatre ticket scalper. Judging by my experience as a long time theatregoer in New York, I should say that the scalper is a kind of public benefactor, appearing on the scene at the critical moment with a handful (or at least two) seats to the most impossibly popular plays and musicals in town. For a price, time and again he saves the day, or the evening. The snag is that eventually the scalpers seem to gain control of almost all the best seats for almost all the good theatrical productions. And what became an occasional call on a miracle man in an emergency becomes the standard procedure to get tickets to anything.

Encouraging the scalpers is a move in the right Manhattan direction. But London will lag almost hopelessly behind as long as even one bar remains in the average theatre, offering a civilized refreshment to persons who are civilized enough to want to go to the theatre in the first place. And, ignoring the theatre bars for the moment (as New York has ignored them during all my playgoing career), how can London hope to compete really seriously in the race to become Newyorkified theatrically as long

through my camera lens

yet entirely like New Yorkers

as the ushers are permitted to minister to the frayed client with interval trays of soothing tea or bracing coffee?

New York theatres would no more think of providing anything cheering to drink than of playing the national anthem at the end, or the beginning, of the performance. As part of what the programme notes assure me with distressing frequency is modern practice, I observe that more and more the playing of "God Save the Queen" is being omitted unless royalty is present. Royalty never has been present on any of the many scores of evenings that I have happily spent in London theatres, but, though I am merely a foreign visitor with no vote and no right to make any demands about the playing of Britain's anthem, I *want* to hear it played. To me, it is part of London. If I want to hear it not played, I can go to the theatre in New York or Paris or Madrid or Rome.

This partial list of likes and dislikes is actually a personal hymn of praise, not exclusively to the London that was but to a London that is London and not something else. I register no complaint at the now frequent use of the word "bloody" just because I remember the days when it was a word to shock a room into silence. But I saddened to hear the word "kid" constantly used for "child" because I remember the days when "kid" was an Americanism that Londoners could see no need to import. I can't see that "Santa Claus" is an improvement on "Father Christmas," or "Be my guest" any more vivid than "Do as you please." But I am, probably unreasonably, pleased to hear Londoners saying "flaming," and "dicey," and "send-up," words that I have heard nowhere else. (I am still not sure that I understand precisely what "bloody-minded" means.)

I am an admirer of the bowler, rolled umbrella, starched collar school of dress, but I do not resent the long-haired boys in their – to me – odd clothes. They are not imitation US "beatniks," they are themselves, and, though it may be a bit beside the point, I suspect that numbers of them will grow up into bowler types. I am an admirer of British dignity, the massive calm in the face of provocation, but I do not object to the gyrating guitar-singers. Perhaps I am being illogical, but to me they are just the other side of the coin, and the coin is backed by the Bank of England, than which, generations on both sides of the Atlantic have heard, there is nothing more solidly safe.

Like most Americans I like the English to sound like the English, to talk English English. And I have never heard of an American tourist who felt aggrieved at being addressed in cool English tones by a London hotel telephone operator or liftman or head waiter. Americans, like other visitors, will feel cheated if Londoners should begin following the example of the pirate radio station announcers who talk like Londoners talking like Americans.

I am reassured to note that in the London hotel in which I am a guest the morning toast still appears in one of those silver racks that hold each of the four slices vertical, with all sides exposed to the cooling air. Never do I take a slice of toast from a silver rack than I think for a moment of the old story of the American guest in an English home who liked his toast hot, so hot that the butter, when applied, would instantly melt. After some days of silent suffering, munching cold toast, he spoke to his English host about it, and offered to show him how to serve toast piping hot. The next morning, the American prepared the toast. It arrived on the table in a covered dish, the butter, spread on it in the kitchen, deliciously melted. The host sampled the toast as the American eagerly waited for his verdict. The Englishman ate one piece of toast, then another, and finally all.

"Yes," he said, "this is much better. Far superior. Delicious."

The American beamed.

"But," said the Englishman pleasantly, "you know, the proper way to serve toast is in a silver rack."

That's the way that I, the American visitor, would like London to be. The proper way. The London way. And never mind New York.

This year's Boat Show reflects a thriving industry – and for many yachting types it's also the biggest party of the year, says James Campbell

Sailors Ashore

Britain's boatyards are booming. And the thriving state of the sailing business is reflected in the Twelfth International Boat Show which has just been launched at Earls Court.

The show is sponsored by the *Daily Express* in association with the Ship & Boat Builders' National Federation.

This is the biggest – and everyone says the best – exhibition yet. Last year, the industry's output reached £41,500,000, with record exports of £10,100,000. Last year's show brought export orders worth around £700,000. This year, 488,250 square feet of Earls Court are being used to house the 394 stands and more than 500 boats from 13 countries, and a new Powerboat Hall has been included.

Celebrating its first anniversary at this year's show is the weekly yachting paper *Yachting & Boating*. To mark the occasion, a glass-fibre sailing dinghy on the stand (R.10) is being offered as prize in a "skill at guessing" competition. Many of the big names in yachting journalism will be present throughout; Guy Hummel, Hugh Somerville, Kit Hobday and others, as correspondents of the paper, are there to talk on yachting and boating topics.

Yachtsmen everywhere, from the blazer-and-tie chaps on the Solent to the East Coast boating types in their old woolly caps, jeans and duffel coats, agree that there's nothing quite like the Boat Show. It's the Piccadilly Circus of the boating world. And exhibitors and traders are renowned for having a hospitable glass of something available. As one yachting friend puts it: "It's the biggest party I attend every year. It's great for boats, birds and booze." Another boating addict extols the advantages of having an overall picture of boating, swapping gossip and even forming crews for the summer races.

Central theme of this year's show is a setting of Old Amsterdam harbour. Fourteen boats covering all classes float in a lacework of canals and picturesque buildings. Along the quayside are colourful gabled houses overlooking the moored boats – dinghies to luxury yachts. Like the Amsterdam of a more leisurely commercial era, Earls Court will be the centre of business for the 10 days the exhibition is open to the public. But this is big business, for the boat show has become a major rendezvous for home and export buyers.

Visitors caught up in the incredible kaleidoscope of colour and atmosphere that makes the show, can see the newest kind of yacht, introduced to the world by Britain this year – the biggest year yet for British boating. This is *Tempest*, a product of designer Ian Proctor, which comes from the yards of a Darlington firm.

She is 21ft 11¾ins long, with a 19ft 3ins waterline and 247.6 square ft sail area. She is the newest two-man keel boat which underwent trials at Holland last spring. *Tempest* was so impressive that the International Yacht Racing Union (IYRU) gave her official recognition and made a new world-wide class.

This new British wonder can be found at Stand O.3.

Another guaranteed attraction must be the tiny *Sea Egg*. She is only 12ft long. But John Riding's name became world-known when he crossed the Atlantic in her single-handed last year, after being refused permission to enter the 1964 Atlantic Race on grounds that *Sea Egg* was unsafe. *Sea Egg* made history as the smallest-ever boat to complete the crossing – smaller even than Manry's celebrated *Tinkerbelle*. To see *Sea Egg*, visit Stand C.4.

Fancy a Channel crossing with a bottle of gin? Why not emulate Bob Platten, who did it IN a gin bottle last summer? It is 15ft long, and it, too, is at Earls Court. Radio-controlled mini-powerboats are featured in a huge tank reproducing almost the whole course of the Cowes-Torquay race. And in the powerboat hall, one of the major exhibits is *Poseidon*. This is the Renato Levi-designed 220 h p boat which won the biggest share of the prize money in the 1965 International *Daily Express* Offshore Powerboat Race for Thomas Threlfall.

Visitors to Earls Court may just find time to ponder the show's origin. According to one of the *Express* publicity men: "We believe this is the biggest and most important boat show going. There is no other exhibition in the whole world with so many and varied boats. We go to great trouble to provide a large central feature in an appropriate setting. No other boat show has all these things. It is, I think, generally recognized as the foremost show in the world." Boating circles are adamant in their agreement. And from attendance figures – generally 300,000 people pass through the turnstiles – the public are with yachtsmen in their recognition of the show's importance.

Everyone may not have an eye for the trim line of a yacht, but the models at Earls Court displaying sailing fashions will be a focal point for appraising eyes. Five girls are to represent Simpson's of Piccadilly. A publicity woman for the store says: "We have some rather splendid things, actually. The girls have a super PVC white cape with little helmets to match. And there are bell-bottom trousers and tops and absolutely delightful trouser suits." On a jetty at the heart of the Amsterdam setting, the girls parade four times daily – at 12 noon, three, five and seven o'clock.

For the yachtsman – semi-experienced or tyro – there is a Boating Advice Bureau. Famous yachting names are on hand to guide, advise and discuss: Uffa Fox, Guy Cole, E W R Peterson, Nicolas Robinson, John Teale. Other attractions include a film show, build-it-yourself boatyard, competitions, and an art exhibition. Everything, in fact, for everyone – even, a yachting friend reminds me, fantastic scope for organizing after-the-show parties.

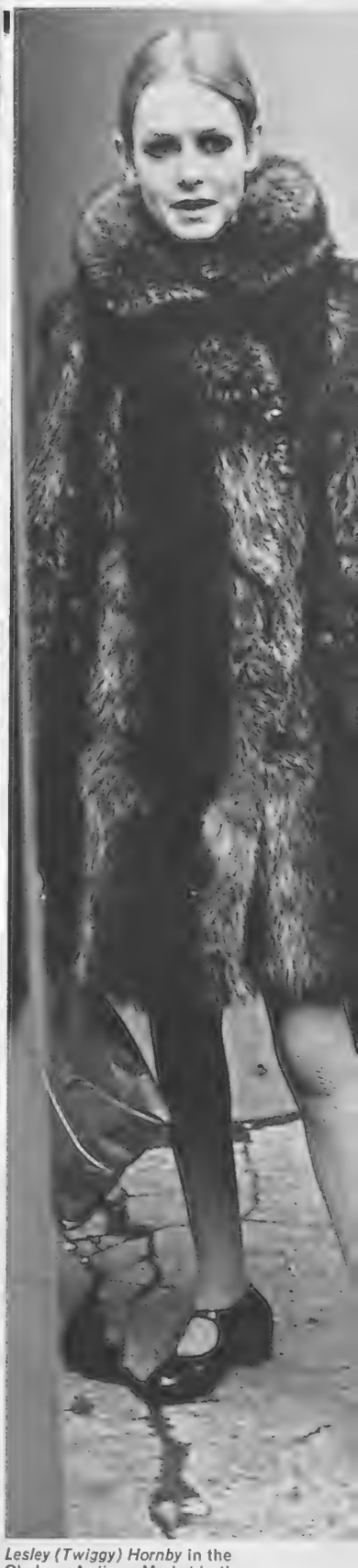
But you won't find that in the 2s 6d catalogue.

The 12th International Boat Show, sponsored by the *Daily Express*, is at Earls Court until 15 Jan, from 10 a m to 9 p m. Admission 5s, children 2s

Fashion report by Theo Goldrey

WHAT PEOPLE ARE WEARING

Susannah York in a black crepe trouser suit from Top Gear by Foale & Tuffin, and an ostrich feather boa from John Lewis



Lesley (Twiggy) Hornby in the Chelsea Antique Market in the raccoon coat she bought in Portobello Road for £5

WHAT PEOPLE ARE WEARING

Sunny Freeman (below), wife of photographer and colour co-ordinator Bob Freeman, in a yellow and orange satin trouser suit by Quorum, Radnor Walk, SW 3

Sandy Moss (right) liaison officer between young British designers and a shop called Paraphernalia selling their clothes in New York. Her dress is black and white satin by Foale & Tuffin

Beryl Cunningham (above), Jamaican actress and dancer, in a gingham dress she designed herself for another boutique, Botega 85 in Kinnerton Street

Verity Raymond, who buys for Woollands and Marshall & Snelgrove 21 Shops, in a sun yellow and jade green corduroy dress by Jan Stevens

Erica (above), French pop singer, in the foyer of Dolly's discotheque, wearing a long black and white dress by James Wedge, from Top Gear

Jean Roland (left), who has just landed a lead in a new television serial, *Take a Pair of Private Eyes*, by Modesty Blaise writer Peter O'Donnell. Her black and white trouser suit is by Femme 90

Charlotte Rampling (below), up and coming actress in her Avengers dress by Jean Caron, in black and white crepe

Lucia Santa Cruz (right), daughter of the Chilean Ambassador, research student at St. Antony's, Oxford, in her cream ponyskin and mink coat made for her by Hoffmans

Pat Donaldson (below), wife of pop painter Tony Donaldson, in their Pimlico flat where he works, in a pop art dress he designed. It comes from Quorum, is made of cream crepe with the decorations in white and red

Vicky Boyd (above) with her two daughters, Lucilla and Tracey, in Hurlingham Park, wearing a black flank musquash coat by Mary Quant

Suzy Kendall (left) and friend Dudley Moore. The white plastic evening raincoat comes from Aquasprite, Cale Street, SW 3

Jessica Gwynne (above), to marry Charles Douglas-Home this month, wearing a velvet evening suit of oyster beige, with a pink and white silk blouse, from Annacat, Pelham Street

GIRLS LIKE LUCY

This is the story of Lucy, one of a new species of girl—the London Bird of the Sixties. There are thousands like her and hundreds of thousands who want to be like her. She is a product of the economic and social revolution which has begun to transform the capital. How she lives, what she spends, where she goes and what she wears is here described by Jack Wilton

"London is alive. London swings. London is youth, talent, vitality, creativity. The London of the sixties is a fun place. . . ." The words come from an article entitled *Swinging Single Girls of Britain* in a recent issue of an American women's magazine, epitomizing in breathless clichés the impact of London 1966 on the innocent from abroad.

The transformation of London in the past two or three years is nonetheless genuine for being drenched in platitudes. And parallel with this change has been the evolution of what it is not entirely fanciful to identify as a new species of girl, the London Bird of the Sixties.

The breed originated in Chelsea, where Mr John Crosby (writing a memorable encomium to London girlhood in the *New York Herald-Tribune* in 1964) seems to have been the first to have spotted them and identified their habits and their plumage. Since then, they have migrated all over inner London and are beginning to appear in the outer suburbs. Keen observers have even reported sightings as far away as Rome and New York.

The new London Bird is a product of the economic and social revolution which has recently begun to transform the capital. Full employment has given her a cumulative spending power between the time she leaves school and the time she marries which has created or expanded vast industries to supply her with clothes, cosmetics, gramophone records, entertainment and holidays.

And this, in turn, has made her an arbiter of taste. Magazine editors, market researchers and executives of record companies lead lives of quiet desperation trying to divine what is going on inside her head. Proprietors of discothèques grow pale at the thought that she might flit to some other reserve, attracting with her the male of the species. Like other minority groups, she has been liberated by economic power. And, being liberated, she has begun to think for herself. It is not (as commonly supposed) that she is in rebellion against old notions of social respectability, money, sexual morality – the ancient Puritan barricades were overrun long ago. It is simply that she is uninterested in them. She has her own set of values, about love as about clothes, and ignores the pundits.

The most striking characteristic of the London Bird is her diversity. No generalization will necessarily hold good for the entire species. But certain tentative clues can be given to help identification.

She will probably live within four miles of the Scotch of St James's, one of her favoured nightspots, no farther south than, say, Fulham, no farther north than Hampstead. She may have a steady job in an office. More desirably, she will have two or three more or less freelance sources of income: modelling for a photographer friend one or two mornings a week, working in a bistro in the evenings, occasionally designing clothes for a boutique. Her attitude to money is candidly mercenary. She wants to make it and spend it – as much of it as possible. She thinks of herself as an *entrepreneuse*. She would far rather make £10,000 for herself than marry a man with £50,000 in stocks.

Her men friends will not be stockbrokers or barristers or merchant bankers or rising young Tory politicians (all of whom she will find "gruesomely boring"), but writers, painters, photographers, designers, actors and others in or on the fringe of artistic endeavour. This is not because she reveres "creativity" (most blessed of current vogue words!). She simply finds them more amusing.

She will be moderately undomesticated, a shamelessly awful cook, perhaps, with possibly a single strong line in *boeuf Bourguignon* or some other exotica. Her flat will almost certainly be a shambles: discarded clothes mingling on the floor with the detritus of the previous night's party.

If she has a car, it will be a Mini even if she can afford something grander. An almost peasantlike concealment of wealth governs her existence, a sort of conspicuous non-consumption which rates dungarees higher than Dior.

She will drink little alcohol, preferring a seemingly endless series of Cokes throughout the day, but she may take purple hearts or pot on occasion. She will be a superb dancer and a talented mimic, two skills which are an almost unwaivable requirement for social success among her friends. She will be knowledgeable about films, unmoved by political controversy, bored by newspapers. She will feel the same intensity of interest in, say, a new Beatles record and a visiting exhibition at the Tate.

She will loathe hypocrisy above all other sins. A kind of hypocrisy-meter is built into her which registers, with the delicacy of a seismograph, the faintest waves of insincerity.

We chose Lucy Bartlett, who appears on *London Life's* cover this week, as an exemplar of the species, even though five minutes in her

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Photographs by Peter Akehurst

GIRLS LIKE LUCY

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company is enough to convince anyone that Lucy primarily exemplifies her own independent-minded, unique, slightly kookie self.

Lucy is 24. Her father is Sir Basil Bartlett, an actor turned writer. Her mother, well known a decade ago as Mary Malcolm of BBC TV, is now married to Mr Colin McFadyean, an international lawyer and director of Slaughter & May. Lucy has a room with its own kitchen (and, more important, its own telephone) in their house in St John's Wood.

She supplies the following dossier on herself:

"Height: about 5 ft. 8 in. I *think* I'm 36-24-36. Weight: nine stone. I eat an awful lot but it doesn't seem to make any difference. Size seven shoes. I always pretend in shoe shops that it's six-and-a-half, and when they bring the shoes I say, 'Oh my goodness, they're too small, I suppose I'll have to have the next size.' I don't know why I can't bring myself to say it straight out in the first place.

"Tawny hair like mattress-stuffing. *Not* the kind that blows silkily in the wind and men run their fingers through. If I had my way, I'd have black patent-leather hair.

"Don't bite my nails. Spend about £15 a week on clothes. My favourite shop is Johnny Dewar at Inveraray which sells oilskins and thick jerseys. I love Scotland. I'd like to go there every weekend. Other shops: Woolland's, Wallis Shops, Harrod's children's department, a marvellous shop called Dandy in St John's Wood run by two very nice girls, and a place called The Yellow Room in Elizabeth Street, and Susan Locke's boutique in the King's Road.

"I've got a jacket which cost 2s 9d in a jumble sale, and it's marvellous. I help with a jumble sale three times a year, and I get in early and buy the best stuff. You can buy marvellous clothes in jumble sales. Nowadays, with all these little boutiques with all this cheap tat that everybody buys which falls to pieces, you have to go to jumble sales. That's where most of my accessories come from."

The conversation is interrupted by a telephone call from a young documentary film writer whom Lucy arranges to meet later in the day, and, shortly afterwards, by another from a well-known London businessman in his fifties who has been pursuing a totally unrequited romantic interest in her. He is deftly but considerately put off.

Lucy's room resembles the area, to be found backstage in any theatre, in which minor props from long-forgotten productions are abandoned in case of future need. Her great-grandmother, on her mother's side, was Lily Langtry, the actress and mistress of Edward VII. "I think she was a high-class tart," Lucy says, "but every time I say that I'm told she was really very nice. Look what a friend of mine gave me yesterday" [she laughs and holds up an Edwardian porcelain mug bearing a likeness of Edward VII]. "He said, 'You look *so* like your dear late great-grandfather.' "

On the crowded walls hang several pictures of owls. Among them are three stuffed white owls encased behind glass. "They're barn owls," Lucy explains. "I've got owls everywhere. It's all got out of hand. I used to like owls when I was little, and it kind of caught on. Every time my father went away, he'd bring me back owls. And people would send me cards with owls on them. They still do. Those white owls look like old ladies. They're super. I'm strongly in favour of owls. Owls don't muck about."

Lucy left school at 16, spent four years at the Chelsea School of Art and a year at the Royal College of Art. Since then, she has worked as a

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In preparation for the opening of the new Annacat boutique at 23 Pelham Street, Lucy stops off at Raphael and Leonard for a hair-do (see opposite page). Later that night... Lucy on the catwalk in a pink and grey dress (left). And (below) trying not to laugh at the antics of Dudley Moore and John Wells, Lucy models dark blue trouser suit made of Hong Kong silk with trumpet sleeves and large pink coloured stone

Photographs by Peter Akehurst

GIRLS LIKE LUCY

Left: Lucy in an evening dress from the new boutique Annacat. She modelled this one on the opening night and liked it for the great scarf of pale pink fluffy ostrich feathers which went with it

Above: Black wool crêpe culotte dress, edged with red and white braid—one of Lucy's favourites. Sometimes worn with black stockings and shoes, and often borrowed by her sister

Right: One of Lucy's best bargains; a £2 10s sky blue mac (really a sailing mac) which she bought from Captain Watts in Albemarle St. Pale pink scarf and stockings go with it. It's incidental that it also matches her mini

Far right: Clothes for riding, or doing anything in. The trousers are made of moleskin and are very warm and comfortable; they came from the Camargue and are men's. Worn with a white french crêpon shirt, dogstooth check scarf and a very old Mary Quant waistcoat, which Lucy loves

GIRLS LIKE LUCY

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restorer for an antique-dealer ("I was supposed to make them *look* like antiques"), briefly in public relations ("I was supposed to be doing it for a wine company. I had to go to all these wine-cellars. I told everybody I didn't know what I was doing. After two weeks, they sacked me."), writing for a radio show called Teen Scene ("I graduated to become fashion consultant. I was a bit lightheaded"), as a walk-on in a film ("I got this theatrical agent who managed to get me into *The Knack*, which every nice young girl has been in"), and as a photographic model.

Three months ago, she borrowed £100 from her father and started a company with Edward Gilbert to design textiles and interiors.

"We're called Bartlett & Gilbert," Lucy says, savouring the sound of the firm's name. "He's a very clever designer, my partner. I believe wholeheartedly in him. We both do other things as well to make money. I model and I write. This week I haven't made any money at all, but I keep body and soul together. I used to have an allowance of £400 a year, left over from the time when I was an art student.

"I used to have a bumper time when I was earning about £30 a week. That was the top. Sometimes it's not as much as that. Sometimes it's nothing at all. I'm not really a nine-to-five sort of person. I'd much rather work flat out for two days, all through the day and all through the night, and then do nothing at all. I'm not too keen on the nine-to-fivers.

"I like to spend everything I've got, but not on clothes any more. At one time, I thought it would be lovely to spend all I'd got on clothes, and be one of the Ten Best Dressed Women In The World, but not any more. At one time, I was deeply impressed by grand ladies and things.

"I used to get about £20 for half-an-hour's jabbering on a programme called *The Petticoat Line*. We used to kill ourselves laughing over knickers. It was 'a programme for women about women by women' – that kind of thing. I quite enjoyed it in the end, though it was frightening at first.

"After clothes, the rest of what I earn goes on parking fines, the telephone bill, teeth, doctors, general rubbish – you know, *materials* – petrol, bus fares, having my shoes mended – all the things I feel ought to be free in life I pay for out of the rest of my money. Just staying alive is so expensive.

"I used not to pay income-tax. I didn't know you had to. Then one day a great friend of mine said she had to go to the post office to buy a stamp for a National Insurance card. I thought I'd get an Insurance card too. A mistake. A grave mistake. I'd admitted to the Government that I was alive. That seems to be the beginning of the end.

"I've always wanted to be a chorus-girl. I was in a revue when I was at Chelsea Art School. I just loved kicking my legs up high. It was the happiest time of my life. I absolutely loved it. I go sick with jealousy every time I see the Tiller Girls.

"I love dancing: naked in the bathroom, at Dolly's, at the Scotch, whatever is the 'in' club at the moment. I used to go to Annabel's quite a lot. I used to dance every single night. I like dancing in places where other people don't dance on one. Where I really like dancing is at other people's parties. You become completely abandoned. You don't feel that you've got to dance your money's-worth because you're not paying for it. And you can dance with hordes of people. At a club, you usually go with some blade you belong to for the evening. You have to dance with him all the time.

"There are certain restaurants that I go to: the Carrosse, the Garden, Alexander's in the King's Road, Nick's Diner. My favourite restaurant in the whole of London is Chez Victor. It's nice and plain. No clever teacloths on the walls. All the young, kind of *creative* people are there: painters, fashion models, ballet dancers. They're all there.

"That's why I go to a particular night club. It's where I'll see a whole cross-section of my friends. It's amazing how many people you know. You can't get away with anything in London. If you wanted to . . . well, get up to anything, you know, you couldn't do it. Everybody would know. London's fantastically small. I used to think I'd love to be French and live in Paris, but now I wouldn't live anywhere else. You push all the doors marked pull, and you get what you want.

"I have my hair done at Vidal Sassoon. It costs a guinea. I used to go once a week. Now I go once every two months to have it cut. I have my own 'handy-pack' hair-do at home.

"Read a lot. Scott Fitzgerald is a great passion of mine. Edith Wharton. James Baldwin – but I'm fed up with him now. Michael Horowitz's poems. Favourite painters: Peter Blake, Joe Tilson. Corot's my favourite oldster. I drool over ladies like Diana Duff-Cooper. She keeps sending me letters saying, 'P.S. I'm trying to arrange an introduction with Vivien Leigh.' I don't actually want to meet Vivien Leigh. She's got me *mixed up with someone else!*

"The last three longplay records I've bought were The Inkspots, Nine Simone, and concertos for two pianos by Bach and Mozart. Last three visits to the theatre: *Present Laughter*, *Fanny's First Play*, *The Marriage of Figaro* at Covent Garden.

"I'm terrified of the dark. I hate being in a house alone. I sometimes have this dread that I'm going to blurt out my thoughts. I was at a concert which the Queen Mother

attended, and there was all this *awful* music by Rachmaninov, and I suddenly wanted to stand up and scream. Right there, in front of the Queen Mother.

"I adore Buster Keaton. I wanted to see his film when it was on in London but I missed it. It was one of those dinner parties where there are six of each so I couldn't go. Other heroes: Spencer Tracy, Steve McQueen.

"I have this Moulton bicycle. Bicycles are no fun at all if you're a girl in London. Blades flash past you in cars, taking the skin off your legs. They're vastly uncomfortable.

"I go tramping round the galleries quite a lot. I wish I could afford to buy pictures. I really would like to. I used to have a marvellous time a year ago, just walking about. I like to go on London Transport's country walks with 'halt here for view' and 'drop litter there,' you know.

"I'd quite like to have babies, I must say. Just one or two around the place. I don't like divorce very much. You might just as well get everything out of your system and be a free agent while you're young, though it's not always good to be free. Half the time you're wishing you weren't. But I'm not expecting 'Mr Right' and 'across a crowded room' and great passion and all that. Friends are very important. People slot into the gaps in other people's lives like a jig-saw.

"I go to church on Christmas Day. God? I know that somewhere there is something by which I am deeply intimidated. I'd never be blasphemous in a church. But I'm not holy. I believe in one's conscience, I suppose. I believe in truth at all costs. I can never understand it when people say one thing and do another. I can't understand all that.

"Betrayal, that's awful. I hate it desperately. I never lose my faith in people. You get it pushed back in your face, but I still believe what people say. Once you lose faith in people, it's terrible. I can't be bothered with lies and falsehood and glitter.

"Politics? Nothing, nothing, nothing. I know that People Of My Age Should Be Taking An Active Interest In The World Because We Are The Coming Generation" [Lucy mockingly capitalizes the cliché]. "I've tried terribly to understand about politics.

"My ambition is simply to succeed with my business."

And Lucy zooms off in her Mini-Cooper to a meeting with her partner and a rehearsal for a fashion show with the businesslike air of a girl determined to keep pushing all the doors marked pull.

AND THESE ARE GIRLS LIKE LUCY YOU WILL SEE IN 1966

They are the girls who will be staring at you from fashion pages and from hoardings all over Britain by the end of 1966. They have been chosen by 10 leading photographers, each of whom was asked to name one comparatively unknown girl who would, he believed, be really in orbit within 12 months. Only two of the photographers duplicated their choice. The nine chosen girls, all wearing co-ordinates or suits from the Daks women's range, were photographed by Cornel Lucas at his Chelsea studio.

Lucas comments : " For the past two years there has been a shortage of exciting new faces. The same girls have been at the top for much longer than usual. I am certain these nine girls mark the beginning of a new era. They are so young, yet so full of confidence and vitality. They are more like human beings than top model girls". The 10 photographers who made their choice: Terence Donovan, Brian Duffy, John Cowan, Roy Round, Richard Dormer, Cornel Lucas, Peter Clark, David Olins, Don Silverstein, and Lidbrooke

The Girls:
1 Sue Fisher, 2 Maren Greve, 3 Biddy Lampard, 4 Caroline Munro, 5 Lady Mary Gaye Curzon, 6 Moyra Swan 7 Sally Ann Hayes 8 Jane Farmer, 9 Linda Carless

LET'S GO HUNTING FOR BARGAINS

Salestime always brings bargains to mind. But there are lots of places in London where you can indulge in a bargain-spending spree all the year round:

Glass Storage and Spice Jars of all shapes and sizes, flasks, decanters, glass pestle and mortars, attractive pyrex bowls and a whole range of weird and wonderful scientific paraphernalia can be bought very cheaply from *The Scientific Glassblowing Co*, 95 Grays Inn Rd, WC 1 (HOL 4228). (The same sort of storage jars would sell for at least twice as much in the ordinary retail shops.) Example of some costs: 1 2 lb knob-stoppered storage jar in clear glass costs 2s 8d; 4 lb jar is 6s 9d; Litre decanters from 10s; Spiral and stand (fill it with coloured water for decoration) 30s; (8.30– 5.30; Sats from 9–2)

Odds and Ends of every description can be picked up cheaply at *The London Sack and Bag Co*, 44 Whitechapel High St, Aldgate E 1 (ROY 1569). They have all sorts of odd things like police capes for 12s 6d, solar topees (sun helmets) for 3s 11d, hikers' waistcoats (15 pockets, ideal for ramblers and anglers) for 4s 11d. Camp beds for 21s 6d. Canvas for painting at 2s 6d yard, leather gloves at 2s 6d, ski gloves at 5s 6d . . . and a host of other items. (10–6 weekdays; Sat. 10–1)

Bargains at auction sales. Good ones to attend are those held by *W. and F. C. Bonham and Sons, Montpelier Galleries*, Montpelier St, SW 7 (KNI 9161). They hold carpet sales and porcelain and silver sales on Wednesdays and picture sales and antique and modern furniture sales on Thursdays. Best bargains are to be had at their household goods sales which are held every Tuesday at 11 a m at their Chelsea Galleries in Burnaby St, SW 10 (FLA 0466) where you can bid for a refrigerator and get it for about £8, oil stoves, electric fires, kitchen equipment, etc

Reject China Shop: 33 Beauchamp Place, SW 3 (KNI 9409) sells export reject china—often with flaws so minute you can hardly see them—at well below retail price. You can get a full dinner service in plain white bone china from around £7 10s, or a Rosenthal dinner service that would sell for over £30 in the shops for 12 guineas. At 11 Beauchamp Place there is another branch which sells reject earthenware pottery where you can pick up a dinner service from £5. You can also occasionally buy reject glassware. (10.0-5.30: Sat 10.0-1.0)

Gramophone Records can be bought cheaply from *James Asmann*, 13a New Row, WC 2 (COV 1380) who buy up bankrupt stocks from shops closing down and from wholesalers for second-hand records &c. You can get bargain records there for about 22s 6d (which would normally retail at 37s 6d). Open from 10.0-6.0 inc Sat

Good Second-hand Luggage can be bought at *W Vandervelde*, 4 Newman Passage, Newman St, W 1 (LAN 2567). Mr Vandervelde has about half-a-dozen men working for him, searching the warehouses and shops looking for good used luggage. He reconditions cases when necessary before re-selling, so anything you buy from him should be in top working order

Carpets, Clothing, Toys are among just a few of the items you can pick up from *Charles Hall*, 9 Botolph Lane, EC 3 (MAN 3112). They buy salvage goods from insurance companies, underwriters &c. and you can often get something only very slightly damaged at around half the original price. The warehouse is open to the public from 9.30-5.0 (Sat 9.30-11.30). The salesmen are most helpful and will point out to customers any hidden snags or damage in the goods

Remnants in Carpets can be bought in the basement of *Cyril Lord Showrooms*, 124-126 Kensington High St, W 8 (WES 2577). This department opened on 3 November and you can find bargains there from 25s sq. yd. to 40s sq. yd. which would retail normally from 37s 9d-67s 6d sq. yd. They say they have "remnants" in every conceivable shape and size, length and width up to 15 feet. (9.0-5.30: Sat 9.0-1.0: Thur 9.0-7.0)

Photographic Equipment (cameras, lenses, enlargers, lighting, &c.) can be bought second-hand from *Brunnings (Holborn) Ltd*, 133 High Holborn, WC 1 (HOL 4894) who deal in anything from the earliest designs to models that are currently in the shops and are good as new. They put everything in good working order before selling and give a guarantee of three months on whatever you buy. You can save about one-quarter to one-third of the price on a new camera (example of one in stock selling at £23 17s 6d almost brand new—selling retail at £33 2s). If they haven't got what you want, will take your address and contact you if it ever becomes available. (9.0-5.30: Sat 9.0-12.30)

Paving Stones for gardens can be bought cheaply from local borough councils who have in their depots broken stone from roads that have been repaired—excellent for crazy paving. You can get broken artificial stone at 22s 6d a ton (would normally cost £5 a ton new), York stone from £3 a ton, and occasionally you can get rectangular whole stone at around £5 a ton. You can also sometimes pick up a second-hand street lamp cheap

Men's Tailored Clothes that for some reason have never been collected from the tailor can be bought from *The Regent Dress Co*, 14 Dover St, W 1 (HYD 7180). You can get a Savile Row suit (label stitched inside) that has never been worn from prices ranging from 12 to 25 guineas—real cost between 55-90 guineas. They do a same-day alteration service and besides suits, jackets and overcoats, also sell unclaimed hunting and riding kit. (9.0-5.0: Sat 9.0-1.0)

Wines and Spirits at wholesale prices can be ordered from a number of firms. *Coronet Wines (Wholesale) Ltd*, 20 Coronet St, N 1 (SHO 3124)will deliver very promptly to anywhere in the London postal district. Prices are 42s 10d for a bottle of Scotch, 41s 1d for gin, Harveys Bristol Cream sherry costs 23s 2d (usual price 29s) and you can save quite a few shillings on wines too (Vin rose at 8s 6d usual price 10s 9d)

Dress Fabrics and Suiting Materials can often be found at *Portobello Road Market* on Saturday mornings – even though it's hard to pick up a real bargain at most of the antique stalls. Some of the stallholders will take cheques

Attractive Dinner Services, Tea-sets, Coffee Sets and Fruit Sets are to be found at *Interiors*, 76 Heath St, NW 3 (HAM 7666). Design is plain white with gold rim and they come from Ireland. Ridiculously cheap for price and quality – 24 piece dinner service costs £7 10s, 15 piece coffee service is £2 14 and 20 piece tea service sells at £2 17s. Fruit set (six small bowls, one large) retails at 23s.

Women's Second-hand Model Clothes can be bought from *Pandora*, 4a Sloane Sq, SW 1 (SLO 5722). Most of the things they have for sale are *haute couture* models—original cost £20 plus. You can walk out in a model suit for between £20-£35 that would have cost over £100 first-hand, with an authentic Hartnell or Paterson label in the lining. Also sell second-hand furs, handbags and model hats

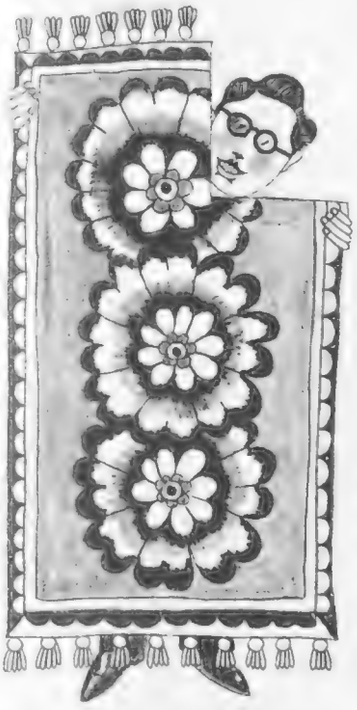
Good-as-new Children's Clothing can be found at the *Children's Market*, 29 Holland St, W 8 (WES 2676) who sell (and buy) children's clothing that is outgrown rather than outworn. They cater from birth up to about 17 years. You can find a good school gaberdine for about 30s that would cost about 8 guineas new; or a boy's

grey flannel suit, originally 12 guineas, for around £2 10s
(9.30-5.0: Sat 9.30-1.0)

The Children's Bazaar Ltd, 162c Sloane St, SW 1 (SLO 8901) also do a sale-or-return business in second-hand children's clothing. Again, they never accept anything that looks well-worn or is darned, and you can usually pick up some excellent bargains there. (9.30-5.0: Sat 10.0-12.0)

Unwanted Wedding Presents, glass, china, silver, clothes &c, are obtainable from the *Nearly New Shop*, 5 Dorset St, W 1 (WEL 3849). The system here is that they will try and sell anything for you if it is really as-good-as-new, and if sold, will give you two-thirds of the proceeds

Good Discount Service is run by *One Number*, 329 Horn Lane, Acton, W 3 (ACO 8741). This is a subscription organization (2 guineas a year to become a member) the main function of which is to arrange for all household repairs to be carried out. But members can get discounts of up to 20% on all household goods (carpets, fabrics, furniture, electrical and gas appliances &c.); 8% discount on cars, wines and spirits at wholesale prices, &c



Bargains, bargains and more bargains are to be had at the January sales. The following stores and boutiques will be holding their half-yearly sales during the week 8–15 January.

Aquascutum, 100 Regent St, W 1 (REG 6090). Sale of menswear starts on Tuesday 11 Jan. Shopping hours: open until 6 (7 on Thursday) for the week. Bargains to look for: Pure cashmere coats reduced from 62 guineas to £39 10s. Pure camelhair coats down from 54 guineas to £35 10s. Suits in the 30–35 guineas range down to £22 10s. Raincoats originally priced 15–17½ guineas down to £11 15s. Overcoats in the 23–28 guineas range down to £18 10s. Loop knit wool cardigans reduced from 8½ guineas to 35s. Shetland pullovers normally £4 9s 6d down to 49s 6d

Debenham and Freebody, Wigmore St, W 1 (LAN 4444) Sale starts Monday 10 Jan. Shopping hours: normal. Bargains to look for: 31 shop: wool dresses from 12½–19 guineas down to £8. Long evening dresses in the 21–31½ guineas range down to £10. Cocktail dresses from 18–24 guineas down to £10. Ferragamo shoes reduced to half price and less. Continental apres-ski shirts usually 7½–12½ guineas down to 5 guineas. Silk ties usually 21s–63s down to 11s 6d–17s. Sheepskin coats hip length, 38½ guineas down to 25 guineas, 3/4 length 42½ guineas down to 27½ guineas and full length 47½ guineas down to 30 guineas

Good bargains to be found in their china department – 'Spring' 21-piece tea set originally £12 7s 4d down to £6 15s. Minden Bone china 'Gold Pandora', 5-piece place setting, usually £7. 10s down to 79s

Fenwicks, New Bond St, W 1 (MAY 1961). Sale starts on Monday 10 Jan and goes on till 14. Shopping hours: normal (open on Saturday before sale till 1 p m). Bargains to look for: Avenger slacks from 6½ guineas down to 70s; corduroy 2-pieces from 7½ guineas down to £4. Ski-wear greatly reduced. Marvellous coat bargains – hundreds of coats selling at half price and less. Warm full-length capes in wool selling at £2

Fortnum and Mason, Piccadilly, W 1 (REG 8040). Sale starts on Saturday 8 Jan and goes on till 15. Shopping hours: normal. Special Bargains: No advance publicity available as goods are not marked down for sale till last minute

Jaeger, 29 Sloane St, SW 1 (BEL 1168) and Carlton Tower Shop, Sloane St, SW 1 (BEL 2505) Sale starts on Monday 10 Jan. Chelsea shop at 145 King's Rd, SW 3 (FLA 1122) sale starts on Friday, 14 Jan. Shopping hours: normal. Bargains to look for: Cashmere long-sleeve sweaters reduced from 5½ guineas to 80s. Cashmere cardigans down to 90s from £6 10s. Lynx-trimmed coats down from 66 guineas to £30. Shetland sweater dresses down from 6 guineas to 80s

Menswear at King's Rd branch: reductions of 25% on all car coats and finger-tip length coats in camel, tweed and shetland. Sample price, coat costing £23 10s down to £17 12s 6d. Cashmere pullovers down from £6 19s 6d to 95s

BOUTIQUE SALES

Elle Boutique 12 Jan–26 Jan
82 Edgware Rd, W 2 PAD 5121
Mon-Sat. 9.30–6; Thurs close at 1

Susan Locke 10 Jan–22 Jan
414 King's Rd, SW 3 FLA 1998
Mon–Thurs 10–6; Fri 10–8; Sat 10–6

Quorum 15 Jan–29 Jan
52 Radnor Walk, SW 3 FLA 9474
Closed Mon; Tues–Sat 10–6

Tracy 10 Jan, one week
70 New Bond St, W 1 MAY 3652
Mon–Fri 9–5, except Thurs 9–6; Sats 10–1

SHOE SALES

Bally-London Shoe Co 10 Jan–22 Jan
116 New Bond St, W 1 MAY 6501; 30 Old Bond St, W 1 HYD 2250; 132 King's Rd, SW 3 KEN 6886; 260 Regent St, W 1 REG 2500; 21 Sloane St, SW 1 BEL 2582.
All branches Mon, Fri 9–5.30, except King's Rd closes 1 p m Thurs. Regent St open till 7 Thurs. West End Branches close 1 p m Sats, King's Rd open all day

Pinet 10 Jan two weeks
7 Bert House, Baker St, W 1 WEL 0553; 47 New Bond St, W 1 MAY 2174; Mon–Fri 9–5.30, except Thurs 9–6; Sats 9–1

Ravel-Raoul 13 Jan for two weeks. All London branches.
Mon–Fri 9–6; except Thurs 9–8; Sat 9–1

Habitat, 77 Fulham Rd, SW 3 (KEN 3277). Sale starts Saturday 14 Jan and goes on till 21. Shopping hours: normal (closed on Mondays, open 9.30–6 Tues, Wed, Fri, Sat, and till 8 on Thursdays). Bargains to look for: Good reductions on Conran units from Summa range. Lots of fabrics will be reduced and good bargains available in children's and kitchen department

Harrods, Knightsbridge, SW 1 (SLO 1234). Sale starts on Saturday 8 Jan and will last till 15. Shopping hours: first day of sale store will remain open all day from 9.0 to 5 p m. Bargains to look for: Short brocade evening dresses selling at £4, originally 15 guineas. Sportswear and cruisewear at half price. Pure camel coats down from 20 guineas to £14. Some lovely brocade evening coats selling at £10 – originally 22½ guineas. Italian jersey suits down from 18 guineas to £10. Tweed suits at half prices and Young Set dresses and coats at half price. Fabulous reductions in china and glass department. Showroom samples of bedding reduced by 25% or more

Alan Aldridge

Margot dances Giselle again

Margot Fonteyn returns to Covent Garden as a guest artist with the Royal Ballet in two performances of *Giselle* (above) and in one of the revised *Cinderella*. She first danced Giselle in the years preceding the Second World War when she tackled the great classic roles in succession – *Swan Lake, The Sleeping Princess*. Now, almost 30 years later, she is still recognized by the world as *prima ballerina assoluta* and creates new roles with the attack of the young star of the Wells who created so many pivotal parts in ballets that are now part of history. In both performances of *Giselle* (13 January and 18 January) she is partnered by Rudolf Nureyev, with whom she has developed a special *rapport*

THE WEEK AHEAD

FRI 7

Exhibition of 180 paintings, drawings, sculpture and pottery by Gauguin and his followers during 1886 and 1894, at the Tate Gallery, Millbank (TAT 6444)

Pay-TV to be opened by the Postmaster-General. It operates initially in Westminster and Southwark and later in Sheffield

Lecture at the Royal Society of Medicine, 1 Wimpole St, W 1 (LAN 2070) on *Witchcraft & Purple Hearts* by Dr Edwin Clarke. Aimed at 14- to 19-year-olds. 2.30 p m

Tito Gobbi sings in *Great Characters in Opera* on BBC-1 as Tonio the clown and Silvio the lover in Leoncavallo's *Pagliacci*. He also sings the prologue

British Schools Exploring Society lecture on Arctic Norway's last 80-strong schoolboy expedition. At the Royal Geographical Society, 1 Kensington Gore, SW 7 (KEN 5466), 3.30 p m

An evening of ancient and modern folk songs by Tom Paxton (America), The Watersons (Hull) and Matt McGinn (Glasgow) at 2 Regent's Park Rd, NW 1 (GUL 2206) at 8.0 p m

First episode of a weekly series *This Man Craig* on BBC-2 at 8.0 p m. A story about a Scottish school and the community it serves, starring John Cairney as Ian Craig, a 37-year-old housemaster

SAT 8

Royal Choral Society give one performance of Handel's *Messiah* at the Royal Albert Hall, Kensington, SW 7. Bookings KEN 8212 for reserved seats from 4s to 12s 6d. Conductor Sir Malcolm Sargent, with the London Symphony Orchestra. 2.30 p m

Record releases: Cilla Black's *Love Is Just A Broken Heart* on Parlophone; Australian singer Rolf Harris's *Big Dog* on Columbia; Nat King Cole's *Looking Back* on Capitol; Frankie Vaughan's *Wait* on Philips

Greyhound racing at the White City. Race of the evening: Longcross Cup, 550 yards, 7.30 p m. First major race of the New Year, worth £160. Attracts year's potential classic runners. Also Thursday, 7.30 p m

Association Football: Chelsea v Tottenham Hotspur, 3.0 p m, Stamford Bridge

Exhibition: Military prints and model soldiers, including £2,500-worth of prints from Guildhall and models from the British Model Soldiers Society, banners from the Honourable Artillery Company; at Guildhall until 28 January, 10.0 a m-5.0 p m, not Sundays

SUN 9

Arthur Miller's novel *Focus* adapted for television by Ruth Smeale on BBC-2. The story of anti-Semitic feeling in wartime America and starring Ray Mcanally, Vivien Merchant and Sydney Tafler

Free admission to the Science Museum, South Kensington, SW 7 (KEN 6371) to see the Mercury Space Capsule, Freedom 7, in which Commander Alan B Shepard Jr made the first flight in 1961 – Gallery 1, 2.30 to 6.0 p m

Commonwealth Institute hold two art exhibitions from Australia – paintings by Allen David, illustrating the continent's interior; and Aboriginal Bark Paintings 1912–1964, showing carvings and artefacts of the Australian Aborigines

Thunderball continues at the following out-of-town cinemas: Bromley Odeon, Finsbury Park Astoria, Guildford Odeon, Streatham Odeon, Watford Odeon, Purley Astoria, Kingston Granada. In London you can see it at the Hammersmith Odeon and the New Victoria Cinema, Vauxhall Bridge Road if you don't want to pay West End prices

Amateur Football: Hyde Park, 11.0 a m. Near Knightsbridge Barracks. Actors, authors, known and unknown, this week battle out first round of their annual cup competition

MON 10

Opening of classic French farce *The Birdwatcher* at Hampstead Theatre Club, 98 Avenue Rd, NW 3 (PRI 9301). Starring Michael Bates (seen recently on television in *Passage to India*), John Bown, Peter Furnell and Prunella Scales (*Marriage Lines*).

Publication of Arthur Miller's book *Incident At Vichy* by Secker & Warburg (21s) to coincide with opening night at Brighton's Theatre Royal with Alec Guinness. Short pre-London run before coming to the Phoenix Theatre on 26 Jan. *See page 16*

Short season of student productions opens at St Martin's Theatre, chosen from those presented at the National Student Drama Festival at Bradford last week

Indian films directed by Satyajit Ray can be seen at the Everyman Cinema Theatre, Hampstead (HAM 1525). His *Apu Trilogy* begins with *Pather Panchali*, followed next week by *Aparajito* (*The Unvanquished*) and then by *The World of Apu*

Inquiry conducted by Roger Snowdon in the Home Service called *The Eating Business* will answer such questions as: Is English food as bad as it is said to be? Is food on the Continent any better? 11.30 a m

TUES 11

Exhibition at Marlborough Fine Arts, 39 Old Bond St, W 1 (MAY 5161) of collages by Hannah Hoech, now in her 70's, who was associated with the Dada artists in the 1920's. Also a selection of drawings and watercolours by Dada, Expressionist and Bauhaus artists. Until 19 Feb. Mon to Fri 10.0–5.0, Sat 10.0–12 noon

Opening of John Stephen's latest boutique *The Village Store* in Carnaby Street, selling girls' clothes and accessories made exclusively by John Stephen. Original window display and interior designed by Myles Antony, who did the *Très Camp* boutique opposite

Exhibition arranged by the Swedish Museum of Architecture and sponsored by the Swedish Institute for Cultural Relations at the Building Centre, 26 Store St, WC 1 (MUS 5400). Called *Swedish Planning of Town Centres*. Open from 9.30 a m to 5.30 p m Mon, Tues & Wed; 9.30 to 7.0 on Thurs and 9.30 to 5.0 on Friday. Until 21 Jan

Nat King Cole: his new disc is Looking Back. See SAT 8

Opera: *Der Freischütz* by Weber. Revival of a successful production of romantic German opera, full of jolly choruses and a creepy scene in which the Devil casts some magic bullets. Conducted by Norman Del Mar. Sadler's Wells, 7.30 p m

Frances Cuka, who plays Mrs Allwit in A Chaste Maid In Cheapside. See THUR 13

WED 12

Lecture at Royal Society of Arts, John Adam St, WC 2 (TRA 2366) by the director of the Wallace Collection, F J B Watson. Subject: *The Guardi Family of Painters*, with slides. 2.30 p m

Voluntary Service Overseas, an illustrated account of the experiences of volunteers in Sarawak, India, and Pakistan at the Royal Central Asian Society, 12 Orange St, WC 2 (WHI 4823). 5.0 p m

Approach to Ballet course at Kensington Central Library, Phillimore Walk, W 8 (WES 2542). Franklin White, the Royal Ballet dancer, has designed a series of 10 lectures as part of the University of London Extension Courses

THUR 13

Premiere of Martin Ritt's *The Spy Who Came In From the Cold* at the Plaza. Cold war thriller with Oskar Werner, Richard Burton, Claire Bloom, adapted from John le Carré's novel

A Chaste Maid In Cheapside opens at the Royal Court Theatre, Sloane Sq, SW 1 (SLO 2273). By Thomas Middleton, it is a Jacobean comedy about the London of today, where the middle class solves the problems of sex, marriage and child-bearing, with a Puritan watching from every street corner. Direction by William Gaskill; actors include Sebastian Shaw, Ronald Pickup, Tony Selby, Gillian Martell and Frances Cuka. It will be running for about three months

General release of *Life At The Top*, adapted from John Braine's novel, with Laurence Harvey, Jean Simmons, Michael Craig, Honor Blackman and Donald Wolfit. Odeon, Leicester Sq (WHI 6111)

Ballet: *Giselle* at Covent Garden, 7.30 p m, with Margot Fonteyn and Rudolf Nureyev. One more performance next week on 18 Jan. Box office COV 1066. (*See opposite page*)

FRI 14

Lecture: *Scientific Investigation of Accidents and Crime* by Dr Donald Teare at the Royal College of Physicians. Tickets from the Secretary, 11 St Andrew's Pl, NW 1 (WEL 1174)

Record release: Little Richard's *I Don't Know What You've Got But It's Got Me*, on Philips

National Film Theatre: General release of *The Epic That Never Was—I Claudius*. Box office: WAT 3232

Theatre

Tom Bell plays Arthur Seaton in Alan Sillitoe's Saturday Night & Sunday Morning

An example of newspaper drama critics being curiously out of touch with public taste is the case of *Any Wednesday*, the American comedy that transferred from the Apollo Theatre to Wyndham's this week.

Its opening night, on 4 August last year, was a disaster. Owing to an injury, Amanda Barrie, on whom the major responsibility for the play's physical movement rests, could barely walk. Other members of the cast seemed infected by nerves and the pace varied from the snail-like to the hysterical. At the party afterwards the author, Muriel Resnik, moved distractedly about looking like a diminutive Electra. There was nothing to say.

However, the critics the following day attacked the play rather than the performances – in fact the notices for the individuals were generally good and *The Times* found Amanda Barrie "second only to Maggie Smith among our female clowns."

One reason hazarded for the critics' disapproval is that success is suspect, and *Any Wednesday* arrived in England trailing clouds of success. It had been running on Broadway for 18 months, and Muriel Resnik had already sold the film rights (to Frank Sinatra) for more than a quarter of a million dollars. This distaste for being told something is already a success is reflected again in the generally churlish reactions to *Hello Dolly!* Another reason is a dislike of what is called a "formula play" – that is, something constructed out of given successful ingredients rather than created out of something to say. *Charlie Girl* is a blatant, home-grown example here. And *Any Wednesday*, though it toys amusingly with adultery, comes out firmly on the side of "motherhood, America and a hot lunch for orphans".

Any critic might deny these pressures behind his attitude, and they are certainly absent from the public's view. The play started running and it was with something like amazement that one saw the lights still on at the Apollo Theatre a week later. But it was a difficult time. After the opening night and the subsequent notices, a further £3,000 was spent on publicity.

On the subject of critics, Michael White, who presents the play, feels they are not consistent in their approach: "A critic ought to be predictable. The only critic who had a definite attitude and stuck to it was Kenneth Tynan, though I knew Penelope Gilliat wouldn't like *Any Wednesday*. Their standards fluctuate. I think it is a healthy thing when the critics dislike something and the public likes it, but when the *popular* press doesn't like it and the public *does*, then something's wrong".

Michael White is a man of varied tastes; he is planning a production of *The Bedroom Philosophers* by de Sade ("though the Marquis has been having a bad press in Cheshire recently"), but his next presentation is the dramatized version of Alan Sillitoe's successful novel *Saturday Night & Sunday Morning* to be directed by Frank Dunlop (who directed *Any Wednesday*). It will open at the Prince of Wales Theatre at the end of January with Tom Bell as Nottingham's roaring boy.

"All my sophisticated friends have reacted the same way to this," says Michael White. " 'What! The play of the film of the book so much later . . .?' But I think that is always a good sign. As a man of extreme tastes I always seem to pick on the things the public likes. I'd sooner roll dice than make predictions."

J Roger Baker

A detailed guide to performances in the West End and on the perimeter of London, and to the principal out-of-town repertory theatres. Theatre notes by J Roger Baker

WEST END

OPENINGS

W 12 Jan: **You Never Can Tell,** Theatre Royal, Haymarket, SW 1 (WHI 9832). Author: G B Shaw. Dir: Glen Byam Shaw. Cast: Ralph Richardson, Harry Andrews, Judy Campbell, Keith Baxter, Moray Watson, Cyril Luckham. First night: 7.30

Th 13 Jan: **A Chaste Maid in Cheapside,** Royal Court Theatre, Sloane Sq, SW 1 (SLO 1745). Author: Thomas Middleton. Dir: William Gaskill. Cast: Sebastian Shaw, Ronald Pickup, Barbara Ferris, Tony Selby, John Castle, Frances Cuka, Gillian Martell, Christopher Benjamin. First night: 7.0; subsequently 7.30. (Performances for members of the English Stage Society, T 11 Jan & W 12 Jan: 7.30)

CURRENT

Alibi for a Judge, Savoy, Strand, WC 2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Stars: Andrew Cruickshank, Colin Gordon, Amanda Grinling. Dir: Hugh Goldie. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 5 Aug 1965

Any Wednesday, Wyndham's Theatre, Charing X Rd (TEM 3028). Author: Muriel Resnik. Dir: Frank Dunlop. Cast: Dennis Price, Moira Lister, John Fraser, Amanda Barrie. Gay doings around an executive sweet. 8.30 (ends 10.45). W & Sat: 6.0 (ends 8.15), 8.45 (ends 11.0). Opened 4 Aug 1965

At the Drop of Another Hat, Globe, Shaftesbury Av, W 1 (GER 1592). Authors, directors & stars: Michael Flanders, Donald Swann. The gasman cometh . . . and all those other songs. 8.0 (ends 10.0). Sat: 5.0 (ends 7.0). Opened 27 Sep 1965

Babes in the Wood, London Palladium, Argyll St, W 1 (GER 7373). Music & lyrics: The Shadows. Dir: Albert J Knight. Cast: Frank Ifield, Sid James, Roy Kinnear, Kenneth Connor, Arthur Askey. Ifield makes a yodelling Robin Hood in spectacular Sherwood. 2.45 (ends 5.45), 7.30 (ends 10.30). Opened 21 Dec 1965. Ends 16 Apr

Barefoot in the Park, Piccadilly, opp Regent Palace Hotel, W 1 (GER 4506). Author: Neil Simon. Cast: Daniel Massey, Marlo Thomas, Mildred Natwick, Kirt Kasznav. Dir: Richard Benjamin. Young-married troubles, Broadway style comedy. M-F: 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). W: 2.30 (ends 4.45). Opened 24 Nov 1965

Beyond the Fringe, 1965, May Fair, May Fair Hotel, Stratton St, W 1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Stars: Neville Buswell, Bill Hepper, Barry Stanton, Peter Baldwin. Dir: David Phethean. The material has almost an historical interest now. 8.40 (ends 10.50). Th, Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

Black & White Minstrel Show, Victoria Palace, Victoria St, SW 1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arroll, Neville King, Dai Francis, John Boulter, Tony Mercer. Songs and dances only cease for interludes of comedy. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 25 May 1962

Boeing-Boeing, Duchess, Catherine St, WC 2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Stars: Nicholas Parsons, Simon Merrick, Anna Gilcrist. Dir: Jack Minster. Three girls, two boys, seven doors . . . permutations endless. 8.0 (ends 10.10). Sat: 5.15 (ends 7.15). Opened 20 Feb 1962

Charlie Girl, Adelphi, Strand, WC 2 (TEM 7611). Book by Hugh & Margaret Williams. Music & lyrics by David Heneker & John Taylor. Dir: Wallace Douglas. Cast: Anna Neagle, Joe Brown, Hy Hazell. The stately homes racket receives gentle satire with romantic interest, songs and dancing. 7.30 (ends 10.15). Th: 3.0 (ends 5.45). Sat: 5.30 (ends 7.15); 8.30 (ends 11.15). Opened 15 Dec 1965

Chase Me Comrade, Whitehall, Trafalgar Sq, SW 1 (WHI 6692). Author: Ray Cooney. Stars: Brian Rix, Basil Lord, Leo Franklyn. Dir: Wallace Douglas. Russian ballet dancer and diplomatic service involved in a speedy farce. 7.30 (ends 9.45). Sat: 5.15 (ends 7.30); 8.15 (ends 10.30). W: 2.30 (ends 4.45). Opened 15 July 1964

The Creeper, St Martin's, Cambridge Circus, WC 2 (TEM 1443). Author: Pauline Macaulay. Stars: Eric Portman, Peter Blythe, Noël Davis. Dir: Donald McWhinnie. Kinky comedy; Highgate bachelor and his hired companions in non-sexual but ambiguous relationships. Sat: 5.30 (ends 7.50); 8.30 (ends 10.50). Opened 14 July 1965. Ends 8 Jan

The Curse of the Daleks, Wyndham's, Charing X Rd, WC 2 (TEM 3028). Authors: Terry Nation & David Whitaker. Cast: Nicholas Hawtrey, Edward Gardener, David Ashford, John Moore. This-is-straight-from-the-television-series-only-more-so. 2.0 (ends 3.55). Matinees only. Opened 21 Dec 1965. Ends 15 Jan

Doctor At Sea, Prince of Wales, Coventry St, W 1 (WHI 8681). Author: Ted Willis (from the novel by Richard Gordon). Dir: Joan Riley. Cast: John Slater, Jerry Desmonde, Ray Cooney. 8.0. Sat: 6.15, 8.45. W, Th, F & Sat: 2.30. Opened 3 Jan 1966. Ends 22 Jan

Give a Dog a Bone, Westminster, Palace St, SW 1 (VIC 0283). Author: Peter Howard. Dirs: Henry Cass & Bridget Espinosa. Cast: Colin Farrell, Valerie Hermanni, Richard Warner, Bryan Coleman, Christopher Sandford, Len Malley, Rita McKerow. T-Sat: 7.30 (ends 9.45). W, Th, Sat: 2.45 (ends 5.0). Opened 9 Dec 1965. Ends 12 Feb

The Glass Menagerie, Theatre Royal, Haymarket, SW 1 (WHI 9832). Author: Tennessee Williams. Dir: Vivian Matalon. Revival of the play that made Tennessee Williams' name 20 years ago. An invalid girl finds reality in her collection of glass animals. Cast: Gwen Ffrangcon-Davies, George Baker, Ian McShane, Anna Massey. 8.0 (ends 10.16). Sat: 5.0 (ends 7.16); 8.0 (ends 10.16). Ends 8 Jan

Hello Dolly! Theatre Royal, Drury Lane, WC 2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play *The Matchmaker*. Music: Jerry Herman. Dir & choreographer: Gower Champion. A grand illusion with Mary Martin as chief spellbinder, but nevertheless the most efficient musical seen in a dozen years. Cast: Mary Martin, Loring Smith, Marilynn Lovell, Carleton Carpenter. 7.30 (ends 9.55). W & Sat: 2.30 (ends 4.55)

An Ideal Husband, Strand, Aldwych, WC 2 (TEM 4143). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality among the Wildest epigrams. Cast: Margaret Lockwood, Richard Todd, Michael Dennison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Neilson. 7.30 (ends 10.0). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0); Th 3.0 (ends 5.30)

Ivanov, Phoenix, Charing X Rd, WC 2 (TEM 8611). Author: Anton Chekhov. Cast: John Gielgud, Claire Bloom, Roland Culver, Yvonne Mitchell. Dir: John Gielgud. Early Chekhov melodramatic mixture of comedy & tragedy in provincial Russia. 8.0 (ends 10.45). W, Sat: 2.30 (ends 5.10). Opened 30 Sep 1965. Ends 15 Jan

The Killing of Sister George, Duke of York's, St Martin's Lane, WC 2 (TEM 5122). Author: Frank Marcus. Stars: Beryl Reid, Lally Bowers, Eileen Atkins. Dir: Val May. Lesbian radio actress loses her part and her lover; another kinky comedy. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W 5 Jan: 3.0 (ends 5.25). Opened 17 June 1965

Man & Superman, Vaudeville, Strand, WC 2 (TEM 4871). Author: G B Shaw. Dir: Philip Wiseman. Cast:

Donald Wolfit plays Long John Silver in Treasure Island *at the Mermaid Theatre. With him is Jack Spratt the parrot playing Captain Flint for his fifth season*

Alan Badel, Sian Phillips, Zena Walker, John Robinson, Marie Lohr, Patrick McAlinney, Martin Jarvis, Marda Vanne, Edward Bishop, Judy Wilson, Clive Swift. 7.45 (ends 10.30). Sat: 3.0 (ends 5.45). Transferred 6 Jan 1966

A Month in the Country, Cambridge, Earlham St, WC 2 (TEM 6056). Author: Turgenev. Dir: Michael Redgrave. Cast: Ingrid Bergman, Michael Redgrave, Emlyn Williams, Fay Compton. Selfish passions in a Russian summer. 8.0 (ends 10.40). Th & Sat: 2.45 (ends 5.25). Opened 22 Sep 1965

The Mousetrap, Ambassadors, West St, off Shaftesbury Av, WC 2 (TEM 1171). Author: Agatha Christie. Dir: D Ramsden. Cast: John Cobner, Diana Scougall, Charles Hill, Timothy Parkes, Clive Scott, Mysie Monte, Kate Matheson, David Raven. A further cast-change sees it into its 14th year. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 25 Nov 1952

Oliver! New Theatre, St Martin's La, WC 2 (TEM 3878). Composer: Lionel Bart from Dickens. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dir: Peter Coe. Dickens' London brought to musical life. 7.45 (ends 10.15). T & Sat: 4.30 (ends 6.50). Opened 30 June 1960

On the Wagon, Mermaid, Puddle Dock, Blackfriars, EC 4 (CIT 7656). Author: Bernard Miles. Dir: Julius Gellner. Cast: Bernard Miles. One-man show. "A variation on the common chord of art and agriculture". 9.0. Opened 6 Jan 1966

Peter Pan, Scala, Charlotte St, W 1 (MUS 5731). Author: J M Barrie. Dir: Tony Robertson. Drama's oldest teenager swings again. Cast: Sylvia Syms, Ronald Lewis, Vanessa Lee. 2.0 (ends 4.45); 6.30 (ends 9.15). Ends 22 Jan

Present Laughter, Queen's Theatre, Shaftesbury Av, W 1 (REG 1166). Author: Noel Coward. Cast: Nigel Patrick, Phyllis Calvert, Maxine Audley, Richard Briers, Avice Landon. Dir: Nigel Patrick. The Master's a classic now, dear boy. 8.0 (ends 10.45). Th: 2.30 (ends 5.0). Sat: 5.30 (ends 8.0); 8.30 (ends 11.15). Opened 21 Apr 1965

Robert & Elizabeth, Lyric, Shaftesbury Av, W 1 (GER 3686). Composer: Ron Grainer. Book: Ronald Millar. Stars: John Clements, June Bronhill, Kevin Colson Dir. Wendy Toye The Barretts of Wimpole Street get the song and dance treatment. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

Say Who You Are, Her Majesty's, Haymarket, SW 1 (WHI 6606). Authors: Keith Waterhouse & Willis Hall. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Dir: Shirley Butler. Two men, two girls, two telephones, a pub, a lift, and a staircase add up to sophisticated farce. M-Th: 8.15 (ends 10.35). F & Sat: 6.0 (ends 8.20); 8.45 (ends 11.5). Opened 14 Oct 1965

A Severed Head, Criterion, Piccadilly Circus, W 1 (WHI 3216). Authors: Iris Murdoch & J B Priestley. Stars: Bernard Horsfall, Vivienne Drummond. Dir: Val May. Sex rears its pretty head among the well-heeled set. 8.15 (ends 10.25). Th: 3.0 (ends 5.10). Sat: 6.0 (ends 8.10); 8.45 (ends 10.50). Opened 27 June 1963

Son of Oblomov, Comedy, Panton St, SW 1 (WHI 2578). Author: Goncharov (ad. Riccardo Aragno). Stars: Spike Milligan, Bill Owen, Valentine Dyall. Dir: Frank Dunlop. Much ado about Milligan—and there's a play buried somewhere too. 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 6 Oct 1964

The Sound of Music, Palace, Cambridge Circus, W 1 (GER 6834). Composers: Rodgers & Hammerstein. Book: Lindsay & Crouse. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Dir: Jerome Whyte. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15). Opened 18 May 1961

Spring & Port Wine, Apollo, Shaftesbury Av (GER 2663). Author: Bill Naughton. Dir: Allan Davis. Cast: Alfred Marks, Ruth Dunning, John Alderton, Jan Carey, Gretchen Franklin, Melvyn Hayes. A heavy Lancastrian father has a rebellious family on his hands. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Transferred 3 Jan 1966

Toad of Toad Hall, Comedy Theatre, Panton St, W 1 (WHI 2579). Author: A A Milne from Kenneth Grahame's *The Wind in the Willows*. Dir: David Conville. Cast: Martin Friend, Richard Goolden, John Justin, Terry Wale. M, T, Th & F: 2.0 (ends 4.0); 4.45 (ends 6.45). W: 2.0 (ends 4.0). Sat: Midday (ends 2.0); 2.45 (ends 4.45)

Too True to be Good, Garrick, Charing X Rd, WC 2 (TEM 4601). Author: G B Shaw. Cast: Liz Fraser, George Cole, T P McKenna, June Ritchie, Nan Munro, James Bolam, Alastair Sim. Dir: Frank Dunlop. Stunning revival of a Shaw-fire hit. 7.30 (ends 10.20). Sat: 3.0 (ends 5.50). Opened 22 Sep 1965

Treasure Island, Mermaid, Puddle Dock, Blackfriars, EC 4 (CIT 7656). Author: R L Stevenson (adapted by Bernard Miles). Cast: Donald Wolfit, Eric Allan, Richard Beale, David Bird, Roy Boyd, Patrick Crean. Dir: Sally Miles. Classic narration that never fails to fascinate. 2.30 (ends 4.45); 5.15 (ends 7.30). Opened 20 Dec 1965. Ends 22 Jan

Twang ! ! Shaftesbury Theatre, Shaftesbury Ave, WC 2 (TEM 6596). Book by Harvey Orkin & Lionel Bart. Music & lyrics by Lionel Bart. Cast: James Booth, Barbara Windsor, Bernard Bresslaw, George A Cooper, Maxwell Shaw. Dir: Burt Shevlove. Robin Hood on wood. Sherwood Forest never saw a band of merrie men like this. 8.15 (ends 10.45). W & Sat: 5.15 (ends 7.45). Opened 20 Dec 1965

Wait a Minim, Fortune, Russell St, WC 2 (TEM 2238). Authors: The company. Stars: Andrew Tracey, Paul Tracey, Michele Martel, Dana Valery, Jane Fyffe. Dir: Leon Gluckman. Revue from South Africa with emphasis on native instruments and music. 8.0 (ends 10.15). Sat: 5.30 (ends 7.45); 8.30 (ends 10.15). Opened 9 Apr 1964

THEATRE CLUBS

Hampstead Theatre Club, 98 Avenue Rd, NW 3 (PRI 9301). THE BIRDWATCHER by Georges Feydeau (translated by Richard Cottrell). Dir: Richard Cottrell. Cast: Trevor Baxter, Michael Anthony, Sylvia Coleridge, Prunella Scales, Michael Bates, John Bown, Peter Furnell. M 10 Jan: 7.30. T 11 Jan-F 14 Jan: 8.0

Lamda Theatre Club, Logan Place, Earls Ct Rd, W 8 (FRE 7017). GITANJALI by Rabindranath Tagore. Dir: Surya Kumari. Cast: Surya Kumari & her company of actors and musicians. M 10 Jan-F 14 Jan: 7.45.

Little Angel, 14 Dagmar Passage, Cross St, N 1 (CAN 1787). MAK THE SHEEPSTEALER. Dir: John Wright. Cast: John Wright Marionettes. Sat 8 Jan: 3.0 (ends 4.0); 5.0 (ends 6.0). Sun 9 Jan: 3.0 (ends 4.0). Matinee for very young children Sat 8 Jan: 11.0 a m (ends midday). Adults 5s 6d; children 4s

The Little Theatre Club, Garrick Yard, St Martin's La, WC 2 (COV 0660). NO PRODUCTIONS THIS MONTH

Mountview Theatre Club, 104 Crouch Hill, N 8 (MOU 5885). THE OTHER CINDERELLA by Nicholas S Gray. Dir: John Maunsell. Cast: Alan Hooper, Carol Martin. Sat 8 Jan-F 14 Jan: 7.45 (ends 10.0). Sat 8 Jan: 3.0 (ends 5.15)

New Arts Theatre Club, Gt Newport St, WC 2 (TEM 3334). Pantomime booking office (WES 3374). HOW'S THE WORLD . . . TREATING YOU? by Roger Milner. Dir: Philip Grout. Cast: Patricia Routledge, Peter Bayliss, Michael Graham Cox, Thelma Whiteley, Bryan Stanyon, Anna Cropper. Sat 8 Jan-F 14 Jan: 8.0. Sat 8 Jan: 5.30 THE WAPPY WATERBUS by Marged Smith. Dir: Caryl Jenner. Cast: Unicorn Theatre Company (London). Sat 8 Jan-W 12 Jan: 2.15 (ends 4.15)

Players Theatre, Villiers St, Strand, WC 2 (TRA 1134). ALIBABI AND THE 39 THIEVES, a Victorian Pantomime. Sat 8 Jan, W 12 Jan, Th 13 Jan & F 14 Jan: 9.0 (ends 11.0). M 10 Jan & T 11 Jan: 8.0 (ends 10.0)

Unity, 1 Goldrington St, N 1 (EUS 5391). DEATH OF A SALESMAN by Arthur Miller. Dir: Harry Landis. Cast: Unity Theatre Society. F 14 Jan: 7.45

Vanbrugh Theatre Club, Malet St, WC 1 (LAN 7982). NO PRODUCTIONS UNTIL FEB

REPERTORY

English Stage Company, Royal Court, Sloane Sq, SW 1 (SLO 1745). SAVED by Edward Bond. Dir: William Gaskill. Cast: Tony Selby, John Castle, Dennis Waterman, Ronald Pickup, John Bull, William Stewart, Richard Butler, Barbara Ferris, Owen Nelson, Alison Frazer. Sat 8 Jan. 3.0 (ends 5.35); 7.30 (ends 10.5). Members of the English Stage Society only
T 11 Jan-F 14 Jan: A CHASTE MAID IN CHEAPSIDE by Thomas Middleton (see West End openings). T & W: 7.30 (Members of English Stage Society only). Th: 7.0. F: 7.30

National Theatre Company, Old Vic, Waterloo Rd, SE 1 (WAT 7616). LOVE FOR LOVE by William Congreve. Dir: Peter Wood. Cast: Albert Finney, Tom Kempinski, Robert Lang, Geraldine McEwan, Miles Malleson, Anthony Nicholls, Laurence Olivier, Lynn Redgrave, Joyce Redman, Madge Ryan, John Stride. Sat 8 Jan

In Peter Hall's Hamlet at the Aldwych, Elizabeth Spriggs (Gertrude), Brewster Mason (Claudius), David Warner (Hamlet) and Tony Church (Polonius)

& T 11 Jan. 7.30 (ends 10.5). Sat 8 Jan: 2.15 (ends 4.50). NB: Colin Blakely will play the part of Ben in place of Albert Finney at the T 11 Jan performance
W 12 Jan: TRELAWNY OF THE "WELLS" by Arthur W Pinero. Dir: Desmond O'Donovan. Cast: Wynne Clark, Graham Crowden, Paul Curran, Doris Hare, Derek Jacobi, Gerald James, Edward Petherbridge, Louise Purnell, Robert Stephens, Billie Whitelaw. 7.30 (ends 10.15)
Th 13 Jan: OTHELLO by Shakespeare. Dir: John Dexter. Cast: Frank Finlay, Robert Lang, Kenneth Mackintosh, Anthony Nicholls, Laurence Olivier, Joyce Redman, Sheila Reid, John Stride, Billie Whitelaw. 2.15 (ends 5.25)
Th 13 Jan & F 14 Jan: THE ROYAL HUNT OF THE SUN by Peter Shaffer. Dirs: John Dexter & Desmond O'Donovan. Cast: Colin Blakely, Peter Cellier, Graham Crowden, Paul Curran, Derek Jacobi, Kenneth Mackintosh, Robert Stephens, Michael Turner. 7.30 (ends 10.35)

Royal Shakespeare Company, Aldwych Theatre (TEM 6404). THE THWARTING OF BARON BOLLIGREW by Robert Bolt. Dir: Trevor Nunn. Cast: Leo McKern, John Normington, John Nettleton, Nicholas Selby, Ken Wynne. W 12 Jan: 7.30 (ends 9.30). Sat 8 Jan, M 10 Jan, T 11 Jan, Th 13 Jan, F 14 Jan: 2.30 (ends 5.0)
Sat 8 Jan: HAMLET by Shakespeare. Dir: Peter Hall. Cast: David Warner, Elizabeth Spriggs, Brewster Mason, Janet Suzman, Tony Church, Charles Thomas, Donald Burton, John Bell, James Laurenson, William Squire, Michael Pennington, Charles Kay, David Waller. Sat 8 Jan, M 10 Jan, T 11 Jan, Th 13 Jan, F 14 Jan: 7.30 (ends 11.15). W 12 Jan: 2.0 (ends 5.45)

PERIMETER

Ashcroft Theatre, Fairfield Hall, Park La, Croydon (CRO 9291). ALADDIN. Dir: Cyril Fletcher. Cast: Cyril Fletcher, Betty Astell, Peter Hudson, Rene Satoris, Frankie Murray, Corps de Ballet & Singing Chorus. Sat 8 Jan-Fri 14 Jan: 2.30 (ends 5.0); 7.30 (ends 10.0)

Civic Theatre, Civic Centre, Chelmsford (Chelmsford 56460). MOTHER GOOSE by Dennis Spencer & Charles Vance. Dir: Charles Vance. Cast: George Harland, Gerald Moon, Valerie Dunlop, Dennis Spencer, Sarah Golding, Cheryl Conte, Margaret Haydn-Davies. Sat 8 Jan only: 2.0, 5.0, 8.0
M 10 Jan: BALLET FOR ALL (*Swan Queen, The Dancing Master, The World of Giselle*). Dir: Peter Brinson. Royal Ballet Demonstration Group. M-F: 8.0 (ends 10.5)

Golders Green Hippodrome, NW 11 (SPE 0022). CINDERELLA. Dir: Jeffrey Choyce. Cast: Dickie Henderson, Alan Hayes, Erica Yorke, Veronica Page, Patricia Kilgarriff, Danny La Rue. Sat 8 Jan-F 14 Jan: 2.30, 7.0

Lewisham Concert Hall, SE 6 (DUN 3431). ROBINSON CRUSOE. Dirs: Sonny Rogers & Marjorie Ristori. Cast: Leslie Randall, Vince Hill. Sat 8 Jan only: 2.30, 7.30

Lyric Theatre, Hammersmith (RIV 8557). PUSS IN BOOTS, devised by Arthur Lane. Dir: Arthur Lane. Cast: Hughie Green, Monica Rose, Harry Corbett & Sooty. Sat 8 Jan-F 14 Jan: 2.30 (ends 5.15); 7.0 (ends 9.45)
Also: SOOTY'S CHRISTMAS SHOW. Cast: Harry Corbett, Sooty & Sweep. Sat 8 Jan-F 14 Jan: 11.30 a m (ends midday)

New Theatre, High St, Bromley (RAV 6677). ALADDIN. Dir: David Poulson. Cast: Richard Murdoch, John Dane, Frances Barlow, Sandra Scriven, Anthony Wiles. Sat 8 Jan: 2.0, 5.0, 8.0. M 10 Jan-F 14 Jan: 2.30, 7.15

Palace Theatre, Clarendon Rd, Watford, Herts (WA2 5671). BABES IN THE WOOD, devised by James & Gilda Perry. Dirs: James & Gilda Perry. Cast: James & Gilda Perry, Diana Landor, Colin Bean, Linda James, Michael Knowles, Chris Gannon, Phillipa Whitby, Ray Kelly, Barbara Randall, Julie Clough, Cone Ripman Babes & Dancers. Sat 8 Jan: 2.0, 5.0, 8.0. M 10 Jan: 2.15, 5.30. T 11 Jan-F 14 Jan: 2.30, 7.0

Queen's Theatre, Hornchurch, Essex (HX4 3333). JACK AND THE BEANSTALK. Dir: John David. Cast: John Crocker, David Lloyd Meredith, Roger Brierley, Nigel Hawthorne, Larry Drew, Bernard Halley, Gaye Brown, Carole Turner, Mikel Lambert. Sat 8 Jan: 2.30, 7.30. M 10 Jan-Th 13 Jan: 6.30. F 14 Jan: 7.30. Th 13 Jan: 2.30

Questor's Theatre, Mattock La, Ealing, W 5 (EAL 5184). THE SILVER KING by Henry Arthur Jones & Henry Newman. Dir: Barbara Hutchins. Cast: Anthony Barber, Dorothy Boyd Taylor, Philip Remington, John Howard, Phillip Wright, Michael Green. Sat 8 Jan only: 7.45 (ends 10.15)

Richmond Theatre, The Green, Richmond, Surrey (RIC 0088). MOTHER GOOSE. Dir: Frederic Piffard. Cast: Jimmy Bel Chamber, Jean Barrington, Barbara Newman, Peter Honri, Clare Herbert, Stanley Beard, Annette Holt, Lucy Fenwick, Erik Mason, Dinah Murley. Sat 8 Jan: 2.0, 5.0, 8.0. M 10 Jan-F 14 Jan: 2.30, 7.0.

Theatre Royal, Stratford East (MAR 5973). A CHRISTMAS CAROL by Charles Dickens. Dir: Barry David. Cast: William Simons, Raymond Lonnen, Marina McConnell, Jane Lowe, Luke Hardy, Lans Traverse, Frances Colyer. Sat 8 Jan only: 2.30 (ends 4.30); 7.0 (ends 9.0)

Theatre Royal, Windsor (WK 61107). DICK WHITTINGTON by Mary Kerridge. Dir: John Counsell. Cast: Pamela Charles, Tony Hilton, Ian Hamilton, Malcolm Russell, Jenny Counsell, Anne Kettle, David Garfield, Neil Phelps, Philippa Reid, Norman Mann, Joyanne Delancey, Donald Barclay. Sat 8 Jan-F 14 Jan: 2.30 (ends 5.30); 7.30 (ends 10.30)

Tower Theatre, Canonbury Pl (CAN 5111). NO PRODUCTIONS UNTIL 21 JAN

Wimbledon Theatre, Wimbledon, SW 19 (WIM 5211). LITTLE RED RIDING HOOD. Dir: William Roberton. Cast: Cilla Black, Jon Pertwee. Sat 8 Jan-F 14 Jan: 2.30 (ends 5.30); 7.30 (ends 10.30)

Yvonne Arnaud Theatre, Milbrook, Guildford (Guildford 60191). THE ROSE AND THE RING, based on Thackeray. Dir: Dennis Maunder. Cast: Thelma Ruby, Peter Woodthorpe, Richard Kurnock, Pamela Cundell, Denise Herst, Alfred Hoffman, Raymond Hardy, Myvanwy Jenn, Patricia Martine, Bronwen Williams, Tony Adams, Roy Jameson. Sat 8 Jan-F 14 Jan: 7.45. Sat 8 Jan, Th 13 Jan & F 14 Jan: 2.30

Music

OPERA

Sat 8 Jan
Jeanetta Cochrane Theatre, Southampton Row, WC 1. Julius Caesar Jones, Malcolm Williamson. Sat 8 Jan-Sat 15 Jan (not Sun). Conductor: John Andrewes. Finchley Children's Music Group, April Cantelo, Iris Kells, Anna Pollak, David Bowman, Michael Maurel. 7.30. Matinees Sats 8 & 15 Jan. 2.30
Saville Theatre, Shaftesbury Av, WC 2 (TEM 4011). Sat 8 Jan: Trial by Jury & HMS Pinafore. M 10 Jan-F 14 Jan: The Gondoliers. Conductor: Isidore Godfrey. D'Oyly Carte Opera Company. 7.30. Matinees Sat 8 Jan & W 12 Jan, 2.30
Sadler's Wells. Hansel and Gretel, Humperdinck. Conductor: Bernardi. Cast: Neville, Hunter, Eales, Kern, Howard, Easton, Morelle. 2.0
Sadler's Wells. The Marriage of Figaro, Mozart. Conductor: Mackerras. Cast: June, Harwood, Pashley, Stannard, Hunter, Amit, Fryatt, Bevan, Herincx, McIntyre, Mangin. 7.0

Mon 10 Jan
Royal Opera House. A Midsummer Night's Dream, Britten. Conductor: Balkwill. Cast: Vaughan, Robson, Veasey, Baker, Young, Lanigan, Langdon, Bryn-Jones, Vicks. 7.30

Tues 11 Jan
Sadler's Wells. Der Freischutz, Weber. (Revival.) Conductor: Del Mar. Cast: Baldwin, London, Remedios, Hawthorne, McIntyre, Lumsden, Mangin, Olegario. 7.30
Royal Opera House. Turandot, Puccini (in Italian). Conductor: Mackerras. Cast: Välkki, Collier, Craig, Bonhomme, Dobson, Ronald Lewis, Rouleau. 7.30

Wed 12 Jan
Sadler's Wells. Hansel and Gretel, Humperdinck. Conductor: Bernardi. Cast: Neville, Hunter, Kern, Rex, Eales, Easton, Morelle. 7.30

Thurs 13 Jan
Sadler's Wells. The Marriage of Figaro, Mozart. Conductor: Mackerras. Cast: J. Chapman, Gale, Pashley, Hunter, Amit, Stannard, Carolan, Bevan, Herincx, McIntyre, Mangin. 7.0

Fri 14 Jan
Sadler's Wells. Madame Butterfly, Puccini. Conductor: Bernardi. Cast: June, S. Chapman, Gilmore, McAlpine, Fryatt, Easton, Stannard. 7.30
Royal Opera House. Turandot, Puccini (in Italian). Conductor: Mackerras. Cast: Välkki, Collier, Craig, Bonhomme, Dobson, Ronald Lewis, Rouleau. 7.30

RECITALS

Sat 8 Jan
Wigmore Hall. Funerailles, Liszt. 2 Klavierstücke Op 118, Brahms. Sonata No 1, Glorieux. Sonata No 2 Op 14, Prokofiev. 3 Preludes, Debussy. Elegy from Suite for Piano, Bliss. 6 Danses populaires Roumaines, Bartok. Francois Glorieux (piano). 3.0
Wigmore Hall. Piano Recital. Verda Erman. 7.30

Sun 9 Jan
Wigmore Hall. London Piano Series. 3.0
Conway Hall, Red Lion Sq, Holborn, WC 1 (CHA 8032). String Quartet in D Op 18 No 3; String Quartet in E minor Op 59 No 2; String Quartet in F Op 135. Aeolian String Quartet

Mon 10 Jan
4 St James Sq, SW 1. Songs, Schubert. Son, O now the drenched land wakes, David Bedford. Batatelles for Piano, Elizabeth Lutyens. Kinderscenen Op 15. Schumann. Notturno for Piano; Holiday Diary; Songs and Proverbs of William Blake Op 74, Britten. Peter Lehmann Bedford (baritone), Stewart Bedford (piano), Janet Cotterill (piano). 7.30
Wigmore Hall. Six songs by Dowland, Elizabethan lute songs, songs by Wolf, Sibelius, Falla. Isolde Traut (soprano with lute-harpsichord accompaniment). Neil Soloman (piano). 7.30

Tues 11 Jan
Wigmore Hall. Duets with piano by: Percell, Blangini, Schumann, Brahms, Saint-Saens, Cesar Franck, Dvorak, Shostakovitch, Wilfred Josephs. 14 Folk Songs with guitar. Joy Hyman & Jennifer Rice (sopranos & guitar), Geoffrey Connah (piano). 7.30

Wed 12 Jan
Wigmore Hall. Sonata K 454, Mozart. Sonata in G major, Ravel. Sonata in G minor for solo violin, Bach. Duo Concertante, Stravinsky. Baal Shem Suite, Bloch. Meyer Stolow (violin), Michael Freyhan (piano). 7.30

Thurs 13 Jan
Wigmore Hall. Chaconne, Vitali. Kreutzer Sonata, Beethoven. Sonata in B minor, Resphigi. Zingaresca, Sarasata. Popular Spanish Song Suite, Falla. Uto Ughi (violin), Ernest Lush (piano). 7.30

Fri 14 Jan
Wigmore Hall. Concert of the colours in 4 parts: Works by Mary Collins Ammirato & Claudio Ammirato. Claudio Ammirato (piano), Oscar Hernandez Lopez (violin). 7.30
4 St James Sq, SW 1. Macnaghten Concert: Songs for Voice & Violin, Holst. Trio for flute, clarinet & harp, Chapple. Tankas the 4 Seasons, Rawsthorne. 3 Pieces for clarinet & piano, Klatzow. Epitaphium for flute, clarinet & harp, Stravinsky. Suite, Goehr. Songs for tenor, horn, flute, harp, cello, David Lord. The Melos Ensemble. Soloist: Ian Partridge (tenor). 7.30

CONCERTS

Sat 8 Jan
Royal Albert Hall. The Messiah, Handel. Conductor: Sir Malcolm Sargent. Royal Choral Society. London Symphony Orchestra. Soloists: Jennifer Vyvyan, Yvonne Minton, Kenneth Bowen, Trevor Anthony, Arnold Greir. 2.30
Fairfield Hall, Croydon (CRO 9291). An Evening with Tchaikovsky. Conductor: Morris Miles. British Concert Orchestra, Band of the Grenadier Guards. Soloist: Katrina George (piano). 7.45

Sun 9 Jan
Royal Albert Hall. Tchaikovsky: Nutcracker Suite; Piano Concerto No 1 in B flat minor; Swan Lake; Violin Concerto; Marche Militaire; Overture "1812" with cannon and mortar effects. Conductor: Stanford Robinson. London Philharmonic Orchestra, The Band of the Grenadier Guards. Soloists: Malcolm Binns, Raymond Cohen. 7.30

Tues 11 Jan
Odeon Swiss Cottage (PRI 3424). Symphony No 2, Malcolm Arnold. Sinfonia Concertante K 297b for oboe, clarinet, bassoon & horn, Mozart. Symphony No 5 in C minor, Beethoven. Conductor: Kurt Woss. Royal Philharmonic Orchestra. Soloists: Derek Wickens, Thomas Kelly, Cecil James, James Brown. 8.0

Fri 14 Jan
ICA, 17 Dover St, W 1 (GRO 6186). The Mike Westbrook Band in Concert. Members & students 3s 6d. Non-members 5s. 8.30

BALLET

Sat 8 Jan
Royal Opera House. Cinderella, Prokofiev. Conductor: Comissiona. Choreographer: Ashton. The Royal Ballet. Soloists: Beriosova, MacLeary, Emblen, Holden, Parkinson, Ruffell. 2.15

Royal Festival Hall. The Nutcracker, Tchaikovsky. Conductor: Aubrey Bowman. Choreographer: David Lichine. London's Festival Ballet Company with Children's Corps-de-Ballet. 3.0, 7.30

Royal Opera House. Cinderella, Prokofiev. Conductor: Comissiona. Choreographer: Ashton. The Royal Ballet. Soloists: Nerina, Gable, Ashton, Helpmann, Page. 7.30

Mon 10 Jan
Royal Festival Hall. The Nutcracker, Tchaikovsky. Conductor: Aubrey Bowman. Choreographer: David Lichine. London's Festival Ballet with Children's Corps-de-Ballet. 7.30. Matinee 3.0

Tues 11 Jan
Royal Festival Hall. The Nutcracker, Tchaikovsky. Conductor: Aubrey Bowman. Choreographer: David Lichine. London's Festival Ballet Company with Children's Corps-de-Ballet. 3.0, 7.30

Wed 12 Jan
Royal Festival Hall. The Nutcracker, Tchaikovsky. Conductor: Aubrey Bowman. Choreographer: David Lichine. London's Royal Festival Ballet Company with Children's Corps-de-Ballet. 3.0, 7.30
Royal Opera House. Cinderella, Prokofiev. Conductor: Comissiona. Choreographer: Ashton. The Royal Ballet. Soloists: Beriosova, MacLeary, Emblen, Holden, Parkinson, Shaw. 7.30

Thurs 13 Jan
Royal Festival Hall. The Nutcracker, Tchaikovsky. Conductor: Aubrey Bowman. Choreographer: David Lichine. London's Festival Ballet Company with Children's Corps-de-Ballet. 3.0, 7.30
Royal Opera House. Giselle, Adam. Conductor: Lanchbery. Choreographers: Coralli & Perrot. The Royal Ballet. Soloists: Fonteyn, Nureyev, Park, Usher, Bergsma, Edwards, Larsen, Farron. 7.30. (Sold out)

Fri 14 Jan
Royal Festival Hall. The Nutcracker, Tchaikovsky. Conductor : Aubrey Bowman. Choreographer: David Lichine. London's Festival Ballet Company with Children's Corps-de-Ballet. 3.0, 7.30

OUT OF TOWN

Granada Theatre, Sutton (VIG 4440). Royal Ballet Touring Section
M 10 Jan: Les Sylphides, Chopin/Fokine. The Rake's Progress, Gordon/De Valois. Pineapple Poll, Sullivan/Cranko
T 11 Jan: Les Sylphides, Chopin/Fokine. The Rake's Progress, Gordon/De Valois. Pineapple Poll, Sullivan/Cranko
W 12 Jan: Solitaire, Arnold/MacMillan. Swan Lake, Act II, Tchaikovsky/Ivanov. Pineapple Poll, Sullivan/Cranko
Th 13 Jan: Solitaire, Arnold/MacMillan. Swan Lake, Act II, Tchaikovsky/Ivanov. Pineapple Poll, Sullivan/Cranko
F 14 Jan: Coppelia, Delibes/Ivanov & Cecchetti
Sat 15 Jan: Coppelia, Delibes/Ivanov & Cecchetti
8.0. Matinees W 12 Jan & Sat 15 Jan: 2.30

Sir Malcolm Sargent conducts The Messiah (Royal Albert Hall, 8 Jan)

Soprano Isolde Traut gives a recital at the Wigmore Hall (10 Jan)

Galleries

A selective guide compiled by Keith Sutton

Bonnard angers no-one. He may be less famous than other great modern artists because he has been less publicly visible but, in a marvellous and significant way, people who do think the world of him are not even irritated by those who don't. Neither his work itself nor his admirers ever insist that *his* is the only way to paint or that it is the best way. Perhaps they (we) can afford to be indulgent towards those who demur. Certainly the Exhibition at the Royal Academy is a splendid invitation to indulgence. The vista through galleries V, VI, VII towards "Le Grand Nu Jaune" (1938-46) may by itself draw from Puritans an immediate call for the resumption of the sumptuary laws of the 17th century.

It matters neither whether this show is the greatest-ever Bonnard exhibition, nor whether it is insured for eight or nine million pounds; there are 351 items on view and therefore 351 causes for enjoyment – of varying degree.

Bonnard's life (1867-1947) was undramatic and his temperament undemonstrative so it may surprise some visitors to discover just how great an artist he is. His instinctive modesty caused him to avoid personal flamboyance but within his pictures all is daring and intense.

The original qualities of Bonnard's work are not at once apparent; his defiance of pictorial conventions was less abrupt than with many of the revolutionary heroics of 20th century art. Looking at, or rather *into* these intimate scenes, kitchen, bedroom, bathroom, even the large-scale landscapes have an enclosed park-like privacy. Unlike a crossword clue, once a form in a Bonnard has been recognized it is remembered and gathers further interest.

Almost as soon as Bonnard devoted all his time to painting, he sold his work. Within 10 years he had an advantageous contract with an important dealer and, never extravagant, he seems not to have been troubled by money.

While he painted these enhancing pictures, calm centres of experience, he himself kept on the move. In 1911 he bought a Renault and became a confirmed motorist, but a leisurely one. Painstaking and meditative, he would refine a painting over a number of years, not as a rule dating anything.

That vexed question of 10s entrance fee: if a small commercial gallery put on a loan exhibition of 35 Bonnards of this quality and charged 1s to see them, who would complain? This kind of art may reasonably resist the theory of being cheaper by quantity.

Keith Sutton

Hannah Hoëch at the Marlborough

Bonnard at the Royal Academy of Arts

Egon Schiele at the Marlborough

Beardsley at the Piccadilly

Kurt Schwitters at the Marlborough

Hans Coper at the Molton

OPENING

INDIVIDUAL SHOWS

Hannah Hoech (b 1904). Marlborough Fine Arts, 39 Old Bond St, W 1. MAY 5161. Collages by artist who worked in Berlin in the 20's, involved with Schwitters and the Dada artists; used "pop" elements, engaged in social—political context. Also exhibition of watercolours and drawings by Dada, Expressionist and Bauhaus artists. 11 Jan-19 Feb. M-F 10-5, Sat 10-12

Kim James, Hanover, 32a St George St, W 1. MAY 0296. First one-man exhibition of sculptures in bronze and marble. 12 Jan-11 Feb. M-F 10-5.30, Sat 10-1

Peter Rogers, Tooths, 31 Bruton St, W 1. GRO 6741. Recent oil paintings. 11 Jan-29 Jan. M-F 9.30-6, Sat 9.30-1

MIXED SHOWS

AIA, 15 Lisle St, WC 2. GER 4846. Works on paper. 12 Jan-1 Feb. M-F 11-6, Sat 11-4

Drian, 5/7 Porchester Pl, W 2. PAD 9473. "Drian Artists 1966". 7-22 Jan. Daily 10-6

Kasmin, 118 New Bond St, W 1. MAY 2821. Kasmin Artists. 14 Jan-5 Feb. M-F 10-5.30, Sat 10-1

Piccadilly, 16a Cork St, W 1. MAY 2875. Young painters of promise, also gallery artists. 10-29 Jan. M-F 10-6, Sat 10-1

CURRENT

INDIVIDUAL SHOWS

Antanas Brazdys, Hamilton, 8 St George St, W 1. HYD 3196. 12 recent sculptures in welded steel, each unique, from £150. Until 15 Jan. M-F 10-6, Sat 10-1

Bonnard, Royal Academy, Burlington House, Piccadilly, W 1. REG 7981. Major retrospective exhibition. Until Sun 6 March. M-Sat 10-6. Wed 10-8, Sun 2-6. Adm. 10s, Sun 5s, season ticket £1

Yehoshua Brandstatter, Grosvenor, 30 Davies St, W 1, MAY 0891. First exhibition of primitive paintings of 74-year-old pioneer farmer and film producer. Until 29 Jan. M-F 10-6, Sat 10-1

Hans Eworth, National Portrait Gallery, 2 St Martins Pl, WC 2. WHI 8511. "A Tudor Artist and His Circle": exhibition organized by the Gallery, comprising about 30 16th century pictures; grand formal works but distinctly characters portrayed. Some paintings not seen in England for centuries. Until 9 Jan. M-F 10-5; Sat 10-6, Sun 2-6

Winifred Gaul, ICA, 17 Dover St, W 1. GRO 6186. "Traffic Signs and Signals"; recent paintings. Until 5 Feb. M-F 10-6, Sat 10-1

Roger Hilton, Waddington, 2 Cork St, W 1. REG 1719. Works on paper. Until 29 Jan. M-F 10-6, Sat 10-1

Tom Hudson and **Terry Setch,** Grabowski, 84 Sloane Av, SW 3. KEN 1868. Paintings and constructions. Until 28 Jan. Daily 10-6

Gwyneth Johnston, Portal, 16a Grafton St, W 1. HYD 0706. New oil paintings. Until 31 Jan. M-F 10-6, Sat 10-1

Alan Lowndes, Crane Kalman, 178 Brompton Rd, SW 3. KNI 7566. 40 recent paintings of various sizes, figures and environments. Until 16 Jan. M-F 10-7, Sat 10-4

Gerald Morgan, Daphne Allison, Trude Bunzl. Alwin, 56 Brook St, W 1. MAY 1811. First London show. Until 29 Jan. M-F 9.30-6. Sat 9.30-1

Joseph Paxton (1803-1865), Arts Council, 4 St James Sq, SW 1. WHI 9737. Centenary exhibition of designs, drawings, plans, photos and other objects illustrating his activities as gardener, architect and landscape designer. Until 8 Jan. Daily 10-6. T & Th 10-8. Adm: 2s, students & pensioners 1s

Bryan Pearce, New Art Centre, 41 Sloane St, SW 1. BEL 5844. Landscapes, townscapes, seascapes, paintings on canvas and on board by young St Ives Primitive. Until 29 Jan. M-F 10-6, Sat 10-1

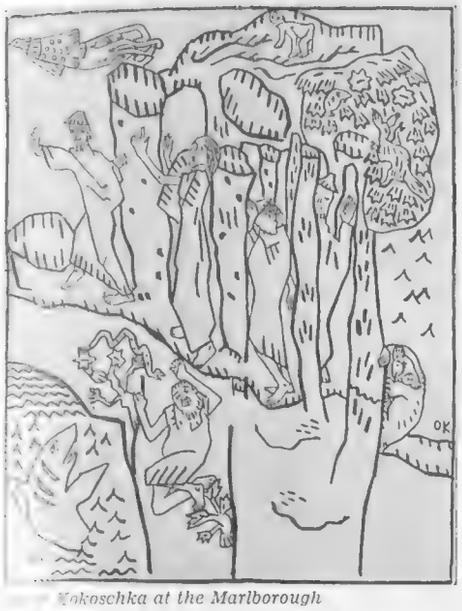
Claude-Emile Schuffenecker (1851-1934). Anthony d'Offay, 8 Vigo St, W 1. REG 5568. Drawings and pastels by Gauguin's closest friend and patron. From 25-350 guineas. Until 22 Jan. M-F 10-6, Sat 10-1

MIXED SHOWS

Arcade Gallery, 7 Royal Arcade, 28 Old Bond St, W 1. HYD 1879. Mannerist and Baroque paintings, also sculpture and many small items. Greek, African and Oceanic. M-F 10-5, Sat 10-1

Artists' Own, 26 Kingly St, W 1. REG 8308. Artists from the Ash Barn Gallery at Petersfield. Until 18 Jan. M-F 9.30-6, Sat 9.30-1

British Museum, Great Russell St, WC 1. MUS 1555. Masterpieces of the Print Room—if it were a visiting exhibition there would be queues. The Lion in Asia. Henry Christie—a pioneer anthropologist. Closing 10 Jan. State of Asia on eve of European invasion. Daily 10-5. Sun 2.30-6



Kokoschka at the Marlborough

William Scott at the Piccadilly

Terra cotta figure at Gimpel Fils

...rod Gaul at the I.C.A.

Bryan Pearce at the New Art Centre

...k Street, 24 Brook St, W 1. ...D 1550. Winter exhibition—...th century sculptures & ...intings. Picasso, Chagall, ...rp & Magritte, etc. Until ... Feb. M-F 10-6, Sat 10-1

Creative Art Patrons, 236 N End Rd, W 14. FUL 8424. House Show. Until 10 Jan. M-F 10-6, Sat 10-1

Curwen, 1 Coleville Pl, W 1. MUS 1459. New Year New Additions: prints from 45 shillings to 35 guineas. Until 29 Jan. M-F 10-5, Sat 10-7

Robert Fraser, 69 Duke St, W 1. MAY 7196. Bridget Riley & Harold Cohen: six screen prints, some drawings and one recent picture each. Until 26 Jan. M-F 10-5.30, Sat 11-1

Gimpel Fils, 50 South Molton St, W 1. MAY 3720. Primitive art: collection including pre-Columbian, Eskimo, etc. Until 29 Jan. M-F 10-5, Sat 10-1

Kaplan, 6 Duke St, St James. WHI 8865. "Petits Mâitres Francais" (paintings under £500). Impressionist and Post-Impressionist works. Until 14 Jan. M-F 10-6, Sat 10-1

Brian Koetser, 38 Duke St, SW 1. WHI 6309. 16th and 17th century Old Masters. M-F 10-5.30, Sat 10-1

Leicester, 4 Audley Sq, S Audley St, W 1. MAY 1159. Annual New Year exhibition of paintings, drawings and sculpture by 19th & 20th century artists. Until 5 Feb. M-F 10-5.30, Sat 10-1

Lords', 26 Wellington Rd, NW 8. (PRI 4444). New house-show, mainly posters, some lithographs by Kokoschka. Until 14 Feb. Daily 10-7

McRoberts & Tunnard, 34 Curzon St, W 1. GRO 3811. "Contrasts 7", Soutine, Segonzac to Steele, Mack, Fontana etc. M-F 10-5.30, Sat 10-1

Marlborough New London, 17-18 Old Bond St. MAY 5161. Prints by House Artists and others such as Fontana and Burri, from £12 upwards. Until 15 Jan. M-F 10-5, Sat 10-12

Mercury, 26 Cork St, W 1. REG 7800. Jean Lurcat—Oil paintings and gouaches, also Chagall's "Daphnis & Chloe", complete 42 lithograph suite. Until 5 Feb. M-F 10-6

Molton, 44 South Molton St, W 1. MAY 2482. 9 different potters. Dan Arbeid, Richard Batterham, Michael Cardew, Hans Coper, Ruth Duckworth, Gwyn Hanssen, Bernard Leach, Janet Leach and Lucie Rie. Until 15 Jan. M-F 10-6, Sat 10-1

O'Hana, 13 Carlos Pl, W 1. GRO 1562. Landscapes by Impressionists. Until 26 Feb. M-F 9-6, Sat 9.30-1

Piccadilly, 16a Cork St, W 1. MAY 2875. Christmas Show & Art Nouveau. Until 8 Jan. M-F 10-6, Sat 10-1

Redfern Gallery, 20 Cork St, W 1. REG 1732. "Lithographies de L'Atelier Mouriot" (Paris). Through January. M-F 10-6, Sat 10-1

Roland, Browse & Delbanco, 19 Cork St, W 1. REG 7984. House Show through January. M-F 10-5.30, Sat 10-1

Rowan, 25a Lowndes St, SW 1. BEL 3490. Gallery artists. Until 15 Jan. M-F 10-6, Sat 10-1

Tate Gallery, Millbank, SW 1. TAT 4444. Gauguin and the Pont Aven Group. Some 180 paintings, drawings, sculpture and pottery. Work done in Brittany between 1886 and 1894 by Gauguin and his various friends and followers. Until 13 Feb. M-Sat 10-6, T & Th 10-8, Sun 2-6. Adm: 3s 6d

Temple Gallery, 4 Yeomans Row, SW 3. KEN 6622. Icons—60 works including an important group of 15th-century Russian Novgorod. Catalogue introduction by Tamara Talbot-Rice. Until 14 Jan. Daily 10-6

Trafford, 119 Mount St, W 1. GRO 2021. Mount Street Group '66. Until 28 Jan. M-F 10-5.30, Sat 10-1

Victoria & Albert Museum, South Kensington, SW 7. KEN 6371. Museum galleries open free daily. Special exhibitions—Victorian book illustration: Galleries 70-74. Also Contemporary American Fabrics in Restaurant Gallery until 16 Jan. M-Sat 10-6, Sun 2.30-6

William Ware Gallery, 160 Fulham Rd, SW 10. FRO 5268. Old & modern paintings & sculptures permanently. M-Sat 10-6, Sun 2.30-4.30

PERMANENT EXHIBITIONS

Iveagh Bequest, Kenwood House, Hampstead La, NW 3. FIT 1286. Marvellously desirable residence—Georgian gentleman's country house: at least 3 masterpieces permanently visible, including a Rembrandt self-portrait, a Vermeer and an Adam Library. Weekdays 10-4, Sun 2-4

Courtauld Institute Galleries, Woburn Sq, WC 1. LAN 1015. Impressionist and Post-Impressionist Paintings from the Courtauld Collection: Paintings from the Lee & Fry Collections. Exhibition: Newly acquired drawings for the Witt Collection. The Coughton Largilliere Portrait. Daily 10-5, Sun 2-5

Wallace Collection, Hertford House, Manchester Sq, W 1. WEL 0687. Paintings, sculpture, ceramics, European and Oriental armour. Daily 10-5, Sun 2-5.

THIS WEEK'S SALEROOMS

MON 10 JAN

Antique and reproduction furniture, carpets, porcelain and pictures at Phillips, Son & Neale's. 11 a m

TUES 11 JAN

English pottery and porcelain at Sotheby's. 11 a m
English and Continental furniture, porcelain and works of art, Eastern carpets and rugs at Phillips, Son & Neale's. 11 a m
Old and modern books at Phillips, Son & Neale's. 2.30 p m
Ceramics and objects of art at Puttick & Simpson's. 11 a m
Household furniture and effects at Bonham's Old Chelsea Galleries. 11 a m
Household furniture at Coe & Sons. 10 a m
China, carpets and softwear—blankets, sheets and similar items—at Coe & Sons. 12.30 p m

WED 12 JAN

18th-and19th-centurydrawings and paintings at Sotheby's. 10.30 a m
English and continental furniture, clocks, mirrors, Eastern rugs and carpets at the Motcomb Galleries. 11 a m
Antiques at the Motcomb Galleries. 2.30 p m
China, glass, porcelain and silver at Bonham's. 11 a m
Antique silver and jewellery at Puttick & Simpson's. 11 a m
Antique and modern furniture at Harrod's Sloane Avenue auction-rooms. 10 a m

THURS 13 JAN

English and Continental silver and plate at Sotheby's. 11 a m
Paintings by Old and Modern Masters at Bonham's. 11 a m
Antique and modern furniture at Bonham's. 11 a m
Carpets, pictures and objects of art at Harrod's Sloane Avenue auction-rooms. 10 a m & 1 p m

FRI 14 JAN

Rugs, carpets, textiles and tapestries, English and Continentalfurnitureat Sotheby's. 11 a m
Antique and modern furniture and household effects at Phillips, Son & Neale's Marylebone auction rooms.

Addresses and Viewing Days

Bonham & Sons Ltd, Montpelier Galleries, Montpelier St, SW 7 (KNI 9161)—three days before sale
Coe & Sons, South Kensington Auction rooms, 79 Old Brompton Rd, SW 7 (KEN 2422)—one day before sale
Harmer Rooke & Co Ltd, 2 Arundel St, WC 2 (TEM 7941)—week before sale
Motcomb Galleries, 19 Motcomb St, SW 1 (BEL 3636)—two days before sale
Phillips, Son & Neale Ltd, 7 Blenheim St, W 1 (GRO 8541)—two days before sale
Puttick & Simpson Ltd, 7 Blenheim St, W 1 (GRO 8541)—one day before sale
Sotheby & Co, 24 New Bond St, W 1 (HYD 7242)—two days before sale

Films

Olivia de Havilland in the banned film Lady in a Cage

With mass market television series soaking up the profitable areas of family entertainment the cinema is moving steadily into more adult fields, not without concern in the industry.

The two major circuits, Rank and ABC, have to plan their general release schedules from the films made available to them and, allowing even for the waning of the recent horror cycle, the British Board of Film Censors' figures show a 200 per cent increase in "x" films over the last 13 years.

The BBFC was set up by the industry 53 years ago for its own protection and, until 1951, the "h" (horror films) was the only adult classification. At the Board's instigation, the Government recommended the introduction of a new certificate to cater for the growing influx of Continental art pictures: Ophuls' *La Ronde* was the first "x". John Trevelyan, secretary of the Board, regards the classification as a two-edged sword. "In the beginning it attracted a lot of trash and sensationalism, sometimes not bad films in their own right, but no great ornament to the certificate. In this way the 'x' got a poor reputation and it wasn't until *Room at the Top* in 1958 that people began to believe in its value."

American films presented less problems. Pressures within that industry from moral and religious groups prevented Hollywood from producing pictures worthy of the "x" until recent years, but the increase in glossy, materialist films encouraged the Board to press for the double "a", the only projected certificate change since they dropped their h's in 1951.

It is very rarely that the Board bans a film from public exhibition (in any case, the company can then appeal to local authorities for a county certificate). Two celebrated instances were Walter Grauman's *Lady in a Cage* and the Marlon Brando film *The Wild One*, both dealing with menace rather than actual violence. Says Mr Trevelyan: "We are in a very vulnerable position. The teenagers' philosophy in *The Wild One* is that if there are enough of you, adult authority will crumble. Just imagine who would have been blamed if the film had been showing in Clacton last Easter. Similarly we passed a thriller called *Cosh Boy* with an 'x' and it played in Croydon soon after the Craig and Bentley murder. People were outraged and asked how we could pass this film, but we saw it months earlier."

Of course, there are instances of by-passing the Board's authority. They tend to ignore nudist films on the grounds that they would outrage public opinion in sleepy little country villages. But the distributor is then free to appeal to the LCC for a London showing and is usually given an "a" certificate without any trouble. Similarly the Warwickshire authorities refused to show *Saturday Night and Sunday Morning* without certain cuts. The company refused, so the film was never shown in that county. But the distributors ran bus services into Birmingham where the BBFC certificate was valid.

Mr Trevelyan believes that there is a considerable commercial market for the "x" film on general release in school term time. Two surveys have agreed that just under 70 per cent of the contemporary audience is between the ages of 16 and 34. "I am told that when my own children are 16 I can expect them to go through a phase of seeing nothing but 'x' films to prove their emancipation. This proves the market, but also the need for caution in censorship. I think in this way the Board can have a positive influence on production."

David Castell

A detailed guide to programmes in the London area. Films recommended by Penelope Houston *of "Sight & Sound" are starred. Details checked at time of going to press but readers are advised that all programmes are subject to last-minute change. Col=colour; B & W=black & white; WS=wide screen; † =Special late-night shows*

OPENINGS

Th 13 Jan: **LIFE AT THE TOP** (X). **Odeon, Leicester Sq, W 1** (WHI 6111). Director: Ted Kotcheff. *Room at the Top* 10 years later; from the novel by John Braine. Stars: Laurence Harvey, Jean Simmons, Honor Blackman, Michael Craig, Donald Wolfit. GB. B & W. WS. 1 hr 57 min. 1965

WEST END

THE AGONY AND THE ECSTASY (U). **Astoria, Charing X Rd** (GER 5385). 2.30, 8.0. Sun: 4.30, 8.0. Director: Carol Reed, from Irving Stone. "Heston hits the ceiling."—*Saturday Review*. Life of Michelangelo. Stars: Charlton Heston, Rex Harrison, Diane Cilento, Harry Andrews. US. Col. Todd-AO. 2 hr 19 min (plus intermission). 1964

APACHE UPRISING (U). **Plaza, Piccadilly Circus** (WHI 8944). Director: R G Springsteen. Western. Stars: Rory Calhoun, Corinne Calvert, John Russell, Lon Chaney. US. Col. WS. 1965. With: BEACH BALL (U)

✶ **THE BATTLE OF THE BULGE** (A). **Casino, Old Compton St, W 1** (GER 6877). Bookable. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.55. Sun: 4.30, 7.50. Director: Ken Annakin. Stars: Henry Fonda, Robert Shaw, Robert Ryan, Dana Andrews. US. Col. Cinerama. 2 hr 43 min. 1965

BEACH BALL (U). **Plaza, Piccadilly Circus** (WHI 8944). Director: Lennie Weinrib. Musical. Stars: Ed Byrnes, Chris Noel, The Supremes. US. Col. 1965. With: APACHE UPRISING (U)

BEAU BRUMMELL (U). **Cameo, Victoria St** (VIC 6588). Th 6 Jan, 3 days. 12.15, 2.20, 4.25, 6.30, 8.45. Director: Curtis Bernhardt. Historical romance. Stars: Stewart Granger, Elizabeth Taylor, Peter Ustinov, Robert Morley. GB. B & W. 1 hr 53 min. 1954

✶ **THE BEST MAN** (A). **Baker St Classic** (WEL 8836). Sun 9 Jan, 4 days. 12.45, 2.35, 4.40, 6.45, 8.50. Sun: 4.30, 6.30, 8.45. Director: Franklin Schaffner. Study of Presidential nominations, based on Gore Vidal play. Stars: Henry Fonda, Cliff Robertson, Edie Adams, Margaret Leighton, Shelley Berman, Lee Tracey, Ann Sothern. US. B & W. 1 hr 44 min. 1963

✶ **DEAR JOHN** (X). **Cinephone, Oxford St, W 1** (MAY 4721). 11.40, 2.0, 4.20, 6.40, 9.0. Pgm: 11.15, 1.29, 3.50, 6.12, 8.30. Director: Lars Magnus Lingren. The love affair of a waitress & a ship's officer. Stars: Jarl Kulle, Christina Schollin. Sweden. B & W. 1 hr 51 min. 1964

DO NOT DISTURB (A). **Leicester Sq Theatre, W 1** (WHI 5252). Director: Ralph Levy. Romantic comedy. Stars: Doris Day, Rod Taylor. US. Col. WS. 1 hr 42 min. 1965

✶ **DR NO** (A). **Studio One, 225 Oxford St, W 1** (GER 3300). 3.0, 7.0. Sun: 2.50, 6.50. Director: Terence Young. Caribbean Bond. Stars: Sean Connery, Joseph Wiseman, Ursula Andress, Jack Lord. GB. Col. 1 hr 45 min. 1962. With: FROM RUSSIA WITH LOVE (A)

FIFI LA PLUME (U). **Paris-Pullman, Drayton Gdns** (FRE 5898). 3.30, 5.40, 9.30. Sun: 6.0, 9.30. Director: Albert Lamorisse. Stars: Philippe Avron, Mireille Negre, Henri Lambert. Comedy. France (sub-titled). B & W. 1 hr 20 min. 1965

† **4 IN THE MORNING** (X).
✶ **Cameo-Royal, Charing X Rd** (WHI 6915). Pgm: 10.35, 12.55, 3.20, 5.45, 8.10. (F & Sat only: 10.50 p m). Sun: 2.50, 5.20, 8.0. Director: Anthony Simmons. What would you do if *you* found a body in the Thames? Stars: Judi Dench, Norman Rodway, Ann Lynn, Brian Phelan. GB. B & W. 1 hr 34 min. 1965

4 KINDS OF LOVE (X). **Gala Royal, Edgware Rd, W 2** (AMB 2345). Pgm: 1.40, 5.20, 9.0. Sun: 5.40, 9.5. Directors: Bolognini, Comencini, Dino Risi, Franco Rossi. 4-episode comedy. Stars: Gina Lollobrigida, Elke Sommer, Virna Lisi, Monica Vitti. Italy (sub-titled). B & W. 1 hr 51 min. 1965. With: WOMAN IN THE WINDOW (X)

✶ **FROM RUSSIA WITH LOVE**
✶ (A). **Studio One, 225 Oxford St, W 1** (GER 3800). 1.5, 5.0, 8.55. Sun: 4.45, 8.45. Director: Terence Young. Bond in Istanbul. Stars: Sean Connery, Pedro Armendariz, Daniela Bianchi, Lotte Lenya. GB. Col. 1 hr 50 min. 1963. With: DR NO (A)

† **FROM THE TERRACE** (A). **Baker St Classic** (WEL 8836). Th 13 Jan, 3 days. 12.40, 3.0, 5.40, 8.20. (Sat only 11.15 p m.) Director: Mark Robson. Romantic melodrama. Stars: Paul Newman, Joanne Woodward. US. Col. WS. 2 hr 24 min. 1960

† **THE GREAT RACE** (U).
✶ **Coliseum, St Martin's La, WC 2** (TEM 3161). Bookable. Showing: 2.30, 7.30. Sat: 2.0, 5.15, 8.30, 11.45. Sun: 4.0, 7.30. Director: Blake Edwards. Cost $12 million. Round the world by car in 1908. Stars: Jack Lemmon, Tony Curtis. US. Col. WS. 2 hr 35 min. 1965

† **KING RAT** (A). **Columbia, Shaftesbury Av, W 1** (REG 5414). Pgm: 12.45, 3.5, 5.40, 8.20 (Sat only: 11.20). Sun: 2.45, 5.30, 8.15. Director: Bryan Forbes. Survival of the toughest in a Japanese prison camp. Stars: George Segal, Tom Courtenay, James Fox, Denholm Elliott, John Mills. US. B & W. 2 hr 14 min. 1964 (Check)

† **LADY L** (A). **Empire, Leicester Sq, W 1** (GER 1234). (Ends 12 Jan – tentative) 12.53, 3.30, 6.7, 8.44. (Sat only: 11.28.) Sun: 3.13, 5.50, 8.27. Director: Peter Ustinov from Romain Gary. From gutter to riches in turn-of-the-century Paris. Stars: Sophia Loren, Paul Newman, Peter Ustinov, David Niven. GB. Col. WS. 1965

✶ **THE LAUGHING TWENTIES** (U). **Ritz, Leicester Sq, W 1** (GER 1234). Pgm: 1.30, 3.49, 6.9, 8.29. Sun: 3.15, 5.35, 7.50. A Robert Youngson production. Compilation of Laurel & Hardy comedy extracts. B & W. 1 hr 19 min. Compiled 1965

✶ **LAWRENCE OF ARABIA** (A). **Jacey, Strand** (TEM 3648). Th 6 Jan-W 12 Jan (then cinema closes). Director: David Lean. Biography of T E Lawrence. Oscar-winning film. Stars: Peter O'Toole, Alec Guinness, Omar Sharif. GB. Col. WS. 3 hr 30 min. 1963

THE LOVE CAGE (X). **Empire, Leicester Sq, W 1** (GER 1234). (From 13 Jan – tentative.) Director: Rene Clement. A playboy on the run from gangsters. Stars: Alain Delon, Jane Fonda, Lola Albright. France. B & W. WS. 1 hr 35 min. 1963

† **LOVING COUPLES** (X). **Cameo Moulin, Gt Windmill St** (GER 1653). 10.20, 1.55, 5.20, 8.50. (Sat only: 10.50.) Sun: 2.15, 5.25, 8.45. Director: Mai Zetterling. Stars: Harriette Andersson, Gunnel Lindelom, Gio Petre. Sweden. B & W. 1 hr 45 min. 1964. With: HER BIKINI NEVER GOT WET (A)

† **MONSIEUR HULOT'S HOLI-**
✶ **DAY** (U). **Prince Charles Theatre, Leicester Sq, W 1** (GER 8181). 1.15, 3.0, 5.0, 7.0, 9.0. (F & Sat only: 11.10.) Sun: 1.0, 2.45, 4.40, 6.40, 8.40. Director: Jacques Tati. Misadventures of a Frenchman on holiday. Stars: Jacques Tati, Nathalie Pascaud. France. B & W. 1 hr 30 min. 1951/2

† **MY FAIR LADY** (U).
✶ **Warner, Leicester Sq, W 1**
✶ (GER 3423). Bookable. 2.30, 7.45. Sat: 2.30, 7.45, 11.15. Sun: 3.0, 7.15. Also at **Royalty, Kingsway, WC 2** (HOL 8004). Bookable. 2.45, 8.0. Sun: 3.15, 7.30. Director: George Cukor. Oscar designs by Cecil Beaton. Stars: Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfrid Hyde White. US. Col. Super Panavision, 3 hr 5 min. 1964

NO QUESTIONS ON SATURDAY (U). **Cameo-Poly, Upper Regent St, W 1** (LAN 1744). 1.30, 3.45, 6.0, 8.20. Sun: 3.40, 6.0, 8.20. Director: Alex Joffe. France's hit comedy of the year. Stars: Robert Hirsch, Rina Ganov, Dahlia Friedland. France/Israel. B & W. 1 hr 4[illegible] min. 1964

† **THE NUN'S STORY** (U).
✶ **Baker St Classic** (WEL 883[illegible]. Th 6 Jan, 3 days. 1.0, 4.15, 7.[illegible] (Sat only 11.15 p m). Director: Fred Zinneman. Belgian nurse's ice tests her faith nursing in the Congo. Stars: Audrey Hepburn, Peter Finch. US. Col. 2 hr 29 min. 1957/59

✶ **ON THE TOWN** (U). **Came**
✶ **Victoria St** (VIC 6588). St[illegible] 9 Jan, 4 days. 11.50, 1.35, 3.[illegible] 5.10, 7.0, 9.0. Sun: 4.30, 6.30, 8.[illegible] Directors: Gene Kelly, Stanley Donen. 3 sailors on leave in New York. Stars: Frank Sinatra, Gene Kelly. US. Col. 1 hr 38 min. 1949

PEYTON PLACE (A). **Berkeley, Tottenham Ct Rd** (MU[illegible] 8150). 1.45, 4.55, 8.0. Sun: 4.[illegible] 8.0. Director: Mark Robson. Sex and dramatics in a small American town. Stars: Lana Turner, Diane Varsi, Ru[illegible] Tamblyn. US. Col. WS. 2 [illegible] 35 min. 1957/58

✶ **THE PINK PANTHER** (A).
Jacey, Marble Arch (MA[illegible] 6396). 11.20, 3.5, 6.50. Sun: 3.5, 6.50. Director: Blake Edwards. A French Inspector for whom the world is a banana skin. Stars: Peter Sellers, Capucine, David Niven. US. Col. WS. 1 hr 54 min. 1962. With: A SHOT IN THE DARK (A) (Check)

SECRET PARIS (X). **Jacey, Piccadilly** (REG 1449). Showing: 11.30, 1.45, 4.0, 6.15, 8.30. Director: Edouard Logerau. Sensationalist documentary. France (English commentary). Col. 1 hr 25 min. 1964 (Check)

✶ **SHAKESPEARE WALLAH** (A). **Academy Two, Oxford St, W 1** (GER 5129). Pgm: 1.10, 3.40, 6.15, 8.55. Sun: 3.40, 6.15, 8.55. Director: James Ivory. Experiences of a touring drama group. Stars: Sashi Kapoor, Geoffrey Kendal, Laura Liddell. India. B & W. 1 hr 58 min. 1965

A SHOT IN THE DARK (A). **Jacey, Marble Arch** (MAY 6396). 1.19, 5.5, 8.50. Sun: 5.5, 8.50. Director: Blake Edwards. Stars: Peter Sellers, Elke Sommer, Herbert Lom. US. Col. WS. 1 hr 41 min. 1964. With: THE PINK PANTHER (A) (Check)

THE SLEEPING BEAUTY (U). **Odeon, Haymarket, SW 1** (WHI 2738). Bookable. Showing: M-F: 2.20, 8.0. Sat: 2.30, 5.30,

8.30. Sun: 4.30, 8.0. Directors: K Sergeyev & A Dudko. Stars: Leningrad Kirov Ballet Co. Russia. Col. 1 hr 40 min. 1964

THE SOUND OF MUSIC (U). **Dominion, Tottenham Ct Rd, W 1** (MUS 2176). Bookable. Showing: 2.30, 8.0. Sun: 4.30, 8.0 Director: Robert Wise. From Rodgers & Hammerstein. Stars: Julie Andrews, Christopher Plummer, Peggy Wood, Eleanor Parker. US. Col. Todd-AO. 2 hr 50 min. 1964

THE SPY WHO CAME IN FROM THE COLD (A). **Plaza, Piccadilly Circus** (WHI 8944). From 13 Jan. Director: Martin Ritt. From John Le Carré's novel. Stars: Richard Burton, Claire Bloom, Oskar Werner. GB. B & W. 1 hr 52 min. 1965

STOLEN HOURS (U). **Cameo, Victoria St** (VIC 6588). Th 13 Jan. 3 days. 11.55, 1.30, 3.20, 5.10, 7,0, 9.0. Director: Daniel Petrie. Brain disease and marriage. Stars: Susan Hayward, Michael Craig. GB/US. Col. 1 hr 37 min. 1962

3 FABLES OF LOVE (A). **La Continentale, Tottenham Ct Rd** (MUS 4193). 12.50, 4.0, 7.20. Sun: 4.0, 7.20. Directors: Herve Bromberger, Alessandro Blasetti, Rene Clair. Free adaptations from LaFontaine. Stars: Hardy Kruger, Michel Serrault, Rossano Brazzi, Leslie Caron. France/Italy/Spain. B & W. 1 hr 50 min. 1962. With: WHAT'S NEW PUSSYCAT? (X)

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). **Metropole, Victoria** (VIC 4673), 2.30, 8.0. Sun: 4.30, 8.0. Director: Ken Annakin. Comic air race before flying was dangerous. Stars: Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Jean-Pierre Cassel. GB. Col. Todd-AO. 2 hr 10 min. 1935

* **THUNDERBALL** (A). **London Pavilion, Piccadilly Circus, W 1** (GER 2982). Pgm: 10.30, 12.50, 3.20, 5.50, 8.30. Sun: 3.0, 5.50, 8.30. Also at **Rialto, Coventry St, W 1** (REG 3488). Pgm: 12.40, 3.5, 5.40, 8.15. Sun: 2.45, 5.20, 7.55. Director: Terence Young. Bond No. 4. Stars: Sean Connery, Claudine Auger, Bernard Lee, Lois Maxwell. GB. Col. WS. 2 hr 5 min. 1935

* **TOKYO OLYMPIAD** (U).
* **Academy One, Oxford St** (GER 2981). Bookable at 15s. Showing: 1.20, 3.45, 6.10, 8.45. Sun: 4.5, 6.25, 8.50. Pgm: 1.10, 3.35, 6.0, 8.35. Sun: 4.5, 6.25, 8.50. Director: Kon Ichikawa. Documentary on the 1964 Olympic Games. Japan. Col. WS. 2 hr 10 min. 1965

* **THE WARLORD** (A). **Odeon,**
* **Leicester Sq, W 1** (WHI 6111) (ends 12 Jan). Pgm: 1.10, 3.20, 5.50, 8.20, Sun: 3.20, 5.00, 8.20. Director: Franklin Schaffner. Based on the play *The Lovers* by Leslie Stevens. Stars: Charlton Heston, Rosemary Forsythe, Richard Boone. US. Col. WS. 2 hr 2 min. 1965

WHAT'S NEW PUSSYCAT? (X). **La Continentale, Tottenham Ct Rd** (MUS 4193). 2.10, 5.30, 8.45. Sun: 5.30, 8.45. Director: Clive Donner. Sex comedy. Stars: Peter O'Toole, Peter Sellers, Ursula Andress, Capucine, Paula Prentiss. GB. Col. 1 hr 48 min. 1965. With: 3 FABLES OF LOVE (A)

WOMAN IN THE WINDOW (X). **Gala Royal, Edgware Rd, W 2** (AMB 2345). Pgm: 3.45, 7.25. Sun: 4,10, 7.35. Director: Luciano Emmer. Dutch prostitutes. Stars: Lino Ventura, Magali Noël. Italy/France (dubbed). B & W. 1 hr 24 min. 1961. With 4 KINDS OF LOVE (X)

Jack Lemmon, arch-villain of The Great Race

Charlton Heston as Michelangelo in The Agony & the Ecstasy

LATE-NIGHT FILMS

Additional to those listed in the West End section

F 7 Jan: 11.15. **Classic, Baker St, W 1** (WEL 8836). **THREE TRUTHS IN THE WELL** (X). With: THE RUNNING, JUMPING AND STANDING STILL FILM (U)

F 7 Jan. 11.15. **Classic Notting Hill Gate** (PAR 5750). **IMITATION OF LIFE** (U)

Sat 8 Jan. 11.0. **Jacey, Charing X Rd** (GER 4815). **PALM SPRINGS WEEKEND** (A). With: HANDS OF A STRANGER (A)

Sat 8 Jan: 11.30. **Jacey, Leicester Sq** (GER 2001).
* **MERRILLS MARAUDERS** (U). With: THE COMMAND (U)

F 14 Jan: 11.15. **Classic, Baker St, W 1** (WEL 8836). **SIMON AND LAURA** (A)

F 14 Jan: 11.15. **Classic, Notting Hill Gate** (PAR 5750). **THE SAVAGE EYE** (X). With: THE ADVENTURER (U)

Sat 15 Jan: 11.0. **Jacey, Charing X Rd** (GER 4815). **DAYS OF WINE AND ROSES** (X).
* With: FBI CODE 98 (A)

Sat 15 Jan: 11.30. **Jacey, Leicester Sq** (GER 2001). **THE CRIMSON PIRATE** (U).
* With: HELL TO ETERNITY (X)

CINEMA CLUBS

Academy Cinema Club, 167 Oxford St (GER 8819). *No*
* *smoking.* **HOW TO BE LOVED.** 6.0, 8.30. Sun: 3.30, 6.0, 8.30. Director: Wojciech Has. Evocative story of the relationship of an actress and a fugitive from the Gestapo. Poland. 1 hr 40 min. 1963

Compton Cinema Club, Old Compton St (REG 7521). **LOVE PLAY BETWEEN FRIENDS**

Islington Rex, Upper St, N 1 (CAN 3520). Sun 9 Jan only. **GREEK FILM CLUB SHOW**

Starlight Cinema Club, May Fair Hotel, Berkeley Sq, W 1 (MAY 7777). Sun 9 Jan, 4 days.
* **CHARADE.** 8.0, 10.30. Sun: 8.30. Director: Stanley Donen. Sophisticated suspense in Paris. Stars: Audrey Hepburn, Cary Grant, James Coburn, Walter Matthau. US. Col. 1 hr 53 min. 1962/3

Th 13 Jan, 3 days. **THE CHALK GARDEN.** 8.0, 10.30. Director: Ronald Neame. A governess and a rebellious teenager. Stars: Hayley Mills, Deborah Kerr, John Mills. GB. Col. 1 hr 46 min. 1964

PRE-RELEASE

These cinemas show films at least one week prior to general release

* **THUNDERBALL** (A) (see West End section). **New Victoria, Vauxhall Br Rd** (VIC 2544), **Bromley Odeon** (RAV 4425), **Finsbury Pk Astoria** (ARC 2224), **Hammersmith Odeon** (RIV 4081), **Ilford Odeon** (VAL 2500), **Streatham Odeon** (STR 8610), **Watford Odeon** (WA4 3317), **Kingston Granada** (KIN 0404). Sun 9 Jan. 7 days. Director: Terence Young. Bond No. 4. Stars: Sean Connery, Claudine Auger, Bernard Lee, Lois Maxwell. GB. Col. WS. 2 hr 5 min. 1965

UP JUMPED A SWAGMAN (U). **Fulham Rd ABC** (FRO 2636) & **Edgware Rd ABC** (PAD 5901). Sun 9 Jan. 7 days. Director: Christopher Miles. Musical. Stars: Frank Ifield, Annette Andre, Ronald Radd. Col. WS. 1 hr 27 min. 1965. With: THE GUN HAWK

GENERAL RELEASE

1 **DRACULA, PRINCE OF DARKNESS** (X). **ABC North General Release.** Sun 9 Jan, 7 days. Director: Terence Fisher. Vampires again. Stars: Christopher Lee, Barbara Shelley, Charles Tingwell. GB. Col. WS. 1 hr 30 min. 1965. With: THE PLAGUE OF THE ZOMBIES (X)

2 **THE HALLELUJAH TRAIL** (U). **Rank North General Release.** Sun 9 Jan, 7 days. Director: John Sturges. Comedy Western. Stars: Burt Lancaster, Lee Remick, Donald Pleasence. US. Col. WS. 3 hr 15 min. 1965

3 **THE HEROES OF TELEMARK** (U). **Rank South General Release.** Sun 9 Jan, 7 days. Director: Anthony Mann. *The Guns of Navarone* on ice. WW II Norwegian Commandos. Stars: Kirk Douglas, Richard Harris, Ulla Jacobsson, Michael Redgrave. GB. Col. WS. 2 hr 11 min. 1965

4 **SANDS OF THE KALAHARI** (A)...**ABC South General Release.** Sun 9 Jan, 7 days. Director: Cy Endfield. Six survivors of a desert plane crash. Stars: Stanley Baker, Stuart Whitman, Susannah York. GB. Col. WS. 1 hr 59 min. 1965. With: MATERIAL WITNESS (U)

DISTRICT DIRECTORY

A guide to local cinemas showing release programmes. The numbers refer to films listed in the sections below. Readers should not be distracted by a jump in the sequence of numbers. This only indicates a late programme change

Acton Granada (ACO 4484) 1
Acton Odeon (ACO 4479) 2

Balham Odeon (KEL 1031) 3
Balham Ritz (KEL 1659) 4
Barking Odeon (RIP 2900) 2
Barnet Essoldo (BAR 4450) 1
Barnet Odeon (BAR 4147) 2
Bayswater ABC (BAY 4149) 22, 28
Becontree Odeon (SEV 2302) 1
Belmont Essoldo (WOR 4000) 42
Beckenham ABC (BEC 1171) 4
Bexley Heath ABC (BEX 1680) 4
Blackheath ABC (GRE 2977) 4
Bowes Park Ritz (BOW 4163) 1
Brentwood Odeon (Brentwood 1723) 3
Brixton ABC (BRI 4663) 4
Brixton Astoria (BRI 5482) 3
Brixton Classic (BRI 1649) 11, 14, 75, 80
Brixton Granada (BRI 2201) 39, 66
Bromley Odeon (RAV 4425) Pre-release (see page 47)
Burnt Oak Odeon (EDG 0660) 2

Camberwell ABC (ROD 3666) 4
Camberwell Grand (ROD 4341) 15, 64, 73, 85
Camberwell Odeon (BRI 3590) 3
Camden Town Odeon (GUL 2446) 2
Camden Town Plaza (GUL 2443) 1 (M 6 days)
Catford ABC (HIT 3306) 4
Chadwell Heath Odeon (SEV 3292) 3
Cheam Granada (FAI 8818) 4
Chelsea Classic (FLA 4388) 32, 43
Chelsea Essoldo (FLA 7488) 54
Chelsea Odeon (FLA 5858) 2
Chingford Odeon (SIL 2210) 2
Clapham Granada (BAT 7444) 3
Clapham Junction Imperial (BAT 0275)4
Clapton ABC (AMH 5295) 1
Clapton Kenninghall (AMH 1344) 2
Croydon ABC (CRO 0486) 4
Croydon Classic (CRO 6655) 33, 34
Croydon Odeon (CRO 0202) 3
Crystal Palace Granada (LIV 2244) 4

Dagenham Odeon (DOM 1030) 3
Dalston Classic (CLI 6677) 53, 57, 65, 67
Dalston Odeon (CLI 4649) 2
Dartford Granada (DA 21221) 3 (M 6 days)
Deptford Odeon (TID 3500) 3

Ealing ABC (EAL 1333) 1
Ealing Odeon (EAL 3939) 2
East Dulwich Odeon (TOW 2704) 3
East Ham Granada (GRA 3000) 55
East Ham Odeon (GRA 3559) 2
Edgware ABC (EDG 2164) 1
Edgware Rd ABC (PAD 5901) Pre-release (see page 47)
Edgware Rd Odeon (AMB 1050) 2
Edmonton Granada (EDM 5200) 1
Edmonton Regal (EDM 5222) 2
Elephant & Castle Theatre (ROD 4968) 4
Eltham ABC (ELT 1311) 4
Enfield ABC (ENF 4411) 1
Enfield Florida (ENF 2875) 3
Enfield Rialto (ENF 0711) 2
Epsom Odeon (EH 49455) 3
Erith Odeon (Erith 2020) 3
Essex Rd ABC (CAN 2986) 1
Ewell Rembrandt (EWE 2211) 4

Finchley Gaumont (HIL 3377) 2
Finchley Rex (TUD 2233) 23, 63
Finsbury Park Astoria (ARC 2224) Pre-release (see page 47)
Forest Gate Odeon (MAR 4665) 2
Forest Hill Capitol (FOR 2188) 4
Fulham Rd ABC (FRO 2636) Pre-release (see page 47)

Golders Green ABC (SPE 6161) 1
Golders Green Ionic (SPE 1724) 24, 68
Greenford Granada (WAX 1203) 3
Greenwich Granada (GRE 2772) 3 (Sun 5 days not W 12 or F 14 Jan)

Hackney ABC (AMH 3036) 1
Hackney Essoldo (AMH 2351) 36,
Hackney Pavilion (AMH 2681) 2
Hammersmith ABC (RIV 2388) 1
Hammersmith Broadway (RIV 6120) 2 (M 6 days)
Hammersmith Odeon (RIV 4081) Pre-release (see page 47)
Hampstead Classic (SWI 4000) 5, 31
Hampstead Everyman (HAM 1525) 35
Harlesden Coliseum (ELG 4957) 1
Harlesden Odeon (ELG 5071) 2
Harringay ABC (BOW 2519) 1
Harringay Curzon (MOU 1070) 36
Harrow ABC (HAR 1743) 1
Harrow Granada (HAR 1946) 2
Harrow Rd Prince of Wales (CUN 3303) 13, 50
Hayes Essoldo (HAY 1480) 3
Hendon Gala (HEN 6631) 47, 49
Hendon Gaumont (HEN 7137) 60, 61
Hendon Odeon (SUN 3538) 2
High Wycombe Odeon (High Wycombe 274) 2
Highams Park Regal (LAR 1888) 54
Highgate Odeon (ARC 7110) 2
Holloway ABC (NOR 4470) 1
Holloway Odeon (ARC 6331) 2
Hornchurch Odeon (HX 42700) 3
Hounslow ABC (HOU 0546) 4
Hounslow Odeon (HOU 2096) 3

Ilford ABC (ILF 2720) 1
Ilford Odeon (VAL 2500) Pre-release (see page 47)
Islington Odeon (TER 3738) 2
Islington Rex (CAN 3520) 51, 70, 72

Kensal Rise Odeon (LAD 3786) 2
Kensal Rise Palace (LAD 3731) 1
Kentish Town ABC (GUL 4221) 1
Kilburn Classic (MAI 6767) 56, 77
Kilburn Essoldo (MAI 6566) 1
Kilburn Grange (MAI 1664) 76
Kilburn State (MAI 8081) 2
Kingsbury Odeon (COL 8237) 2
Kingston ABC (KIN 1121) 4
Kingston Granada (KIN 0404) Pre-release (see page 47)
King's X Century (TER 6321) 1 (M 6 days)
King's X Odeon (TER 3534) 2

Lewisham Odeon (LEE 1331) 3
Lewisham Rex (LEE 6111) 4
Leyton ABC (LEY 3796) 1
Leyton Odeon (LEY 3211) 2
Leytonstone Rialto (LEY 1425) 2

Manor Park Coronation (ILF 6058) 1
Mile End Rd ABC (STE 2041) 1
Mile End Rd Odeon (ADV 2034) 2
Morden Odeon (CHE 5007) 3
Muswell Hill ABC (TUD 6017) 1
Muswell Hill Odeon (TUD 1001) 2

Neasden Ritz (DOL 6486) 1
New Victoria (VIC 2544) Pre-release (see page 47)
Notting Hill Classic (PAR 5750) 56, 63
Notting Hill Gaumont (PAR 6705) 58, 60
Notting Hill Imperial Playhouse (PAR 4992) 7, 38, 40, 74

Old Kent Rd ABC (NEW 2784) 4
Old Kent Rd Astoria (NEW 1527) 3

Paddington Essoldo (CUN 2661) 17, 82
Park Royal Odeon (PER 1726) 2
Peckham Odeon (NEW 1722) 4
Penge Odeon (SYD 5694) 3
Pinner ABC (PIN 3242) 1
Poplar Essoldo (EAS 2748) 1 (M 6 days)
Praed St Classic (PAD 5716) 65, 84
Purley Regal (UPL 2044) 4
Putney ABC (PUT 3730) 4
Putney Globe (PUT 0032) 36
Putney Odeon (PUT 4756) 3

Queensbury Essoldo (EDG 4209) 68

Rayners Lane Odeon (PIN 4142) 2
Raynes Park Rialto (WIM 2828) 29, 59, 69, 83
Richmond ABC (RIC 4148) 4
Richmond Odeon (RIC 5759) 3
Romford ABC (RO 43848) 1
Romford Odeon (RO 40300) 2

St Albans Gaumont (St Albans 53700) 1
St Albans Odeon (St Albans 52888) 2 (not Th 13 Jan) 20
St Pancras Tolmer (EUS 7576) 8, 10, 21, 62
Shepherds Bush Essoldo (SHE 1646) 1
Shepherds Bush Odeon (SHE 2306) 2
Sidcup ABC (FOO 2539) 3
South Norwood Odeon (LIV 1440) 3
Southall Odeon (SOU 0170) 3
Southfields Plaza (VAN 5881) 55
Southgate Odeon (PAL 5893) 2
Stamford Hill Odeon (STA 1504) 2
Stockwell Classic (BRI 2513) 16, 37, 41, 63
Stoke Newington ABC (CLI 2415) 1
Stoke Newington Coliseum (CLI 1844) 19, 78
Stratford ABC (MAR 2022) 1
Streatham ABC (STR 1928) 4
Streatham Odeon (STR 8610) Pre-release (see page 47)
Surbiton Odeon (ELM 3884) 3
Swiss Cottage Odeon (PRI 5905) 2 (not T 11 Jan)
Sydenham Granada (SYD 8696) 3

Temple Fortune Odeon (SPE 9741) 2
Thornton Heath Granada (THO 2100) :
Tooting ABC (BAL 1009) 4
Tooting Astoria (BAL 4020) 30, 45
Tooting Bec Classic (BAL 5566) 6, 27, 79, 84
Tooting Granada (BAL 6601) 3
Tottenham Florida (TOT 1724) 1
Twickenham Odeon (POP 5005) 3

Upton Park ABC (GRA 2644) 1
Uxbridge Regal (Uxbridge 32345) 4

Victoria Biograph (VIC 1624) 22, 25, 52, 71

Walham Green ABC (FUL 6050) 2
Walthamstow Granada (COP 7092) 2
Walton/Thames ABC (WT 27020) 4
Walton/Thames Odeon (WT 20875) 3
Wandsworth Rd Granada (MAC 2117) 4 (Sun 5 days) Not M 10 or W 12 Jan
Waterloo Stn Classic (WAT 4323) 53, 81
Watford Essoldo (WA 23568) 1
Watford Odeon (WA 43317) Pre-release (see page 47)
Well Hall Odeon (ELT 3351) 3
Welling Granada (BEX 2662) 3
Wembley ABC (WEM 0049) 1
Wembley Odeon (WEM 4694) 2
Westbourne Grove Odeon (BAY 3369) 2
Whalebone Lane Odeon (DOM 1600) 18, 26
Wimbledon ABC (LIB 2082) 4
Wimbledon Odeon (LIB 2277) 3
Woking Odeon (Woking 61275) 3
Woodford Majestic (WAN 3463) 1
Woodford Plaza (WAN 0788) 2
Wood Green Odeon (BOW 1330) 2
Woolwich ABC (WOO 7069) 4
Woolwich Granada (WOO 2678) 30, 45
Woolwich Odeon (WOO 2255) 3

OTHER RELEASES

ADVENTURES & EPICS

5 **THE AMOROUS ADVENTURES OF MOLL FLANDERS** (X). **Hampstead Classic.** Sun 9 Jan, 7 days. 2.15, 5.20, 8.25. Sun: 5.20, 8.25. Director: Marcel Hellman. Slut's progress through London society via Newgate to the New World. Stars: Kim Novak, Richard Johnson, Angela Lansbury, Vittorio De Sica, Leo McKern, George Sanders. GB. Col. WS. 2 hr 2 min. 1965. With: THE WILD ARE FREE (U)

6 **BENGAL RIFLES** (U). **Tooting Bec Classic.** Th 13 Jan, 3 days. 3.10, 6.55. Director: Laslo Benedek. Uprising against the British in India. Stars: Rock Hudson, Arlene Dahl. US. Col. 1 hr 28 min. 1954. With: WARLOCK (U)

7 **THE CHARGE OF THE BLACK LANCERS** (U). **Notting Hill Imperial Playhouse.** Th 13 Jan, 3 days. Director: Giacanio Gentilomo. Defeat of the Kirghiz. Stars: Mel Ferrer, Yvonne Furneaux. Italy/France. Col. WS. 1 hr 37 min. 1951. With: PIRATE SUBMARINE (U)

8 **ENSIGN PULVER** (A). **St Pancras Tolmer.** M 10 Jan, 3 days. Director: Josh Logan. Sequel to *Mr Roberts*. Stars: Robert Walker, Millie Perkins, Burl Ives. US. Col. WS. 1 hr 23 min. 1963. With: CARRY ON CLEO (A)

10 **KALI YUG GODDESS OF VENGEANCE** (U). **St Pancras Tolmer.** Th 13 Jan, 3 days. Director: Mario Camerini. Drama of a smallpox epidemic in British India. Stars: Senta Berger, Lex Barker. W. Germany/Italy/France (dubbed). Col. WS. 2 hr 18 min. 1963. With: THE LONG ROPE (U)

11 **MEN OF SHERWOOD FOREST** (U). **Brixton Classic.** Th 13 Jan, 3 days. 1.25, 4.30, 7.25. Director: Val Guest. Exploits of Robin Hood. Stars: Don Taylor, Reginald Beckwith, Eileen Moore. GB. Col. 1 hr 15 min. 1954. With: SAMSON AND THE 7 MIRACLES (U)

13 **THE PIRATES OF BLOOD RIVER** (U). **Harrow Rd Prince of Wales.** M 10 Jan, 6 days. Director: John Gilling. Pirates and the Huguenots in the 17th century. Stars: Kerwin Mathews, Maria Landi, Christopher Lee. GB. Col. WS. 1 hr. 24 min. 1961. With: MYSTERIOUS ISLAND (U)

14 **SAMSON AND THE 7 MIRACLES** (U). **Brixton Classic.** Th 13 Jan, 3 days. 2.50, 6.0, 9.10. Director: Riccardo Freda. Special effects spectacle. Stars: Gordon Scott, Yoko Tani. Italy/France. Col. WS. 1 hr 16 min. 1961. With: MEN OF SHERWOOD FOREST (U)

15 **SAMSON AND THE SLAVE QUEEN** (U). **Camberwell Grand.** Th 13 Jan, 3 days. Director: Umberto Lenzi. Historical drama of rival claimants for the Spanish throne. Stars: Pierre Brice, Alan Steel. Italy (dubbed). Col. WS. 1 hr 27 min. 1963. With:

OPERATION BIKINI (U)

16 **STOWAWAY IN THE SKY** (U). **Stockwell Classic.** Sun 9 Jan, 4 days. 3.50, 7.10. Sun: 4.10, 7.25. Director: Albert Lamorisse. Over France in a balloon. Stars: Pascal Lamorisse, Andre Gille. Narrated by Jack Lemmon. France. Col. 1 hr 1 min. 1958-60. With: TOPKAPI (U)

17 **TIGER OF THE SEVEN SEAS** (U). **Paddington Essoldo.** M 10 Jan, 3 days. Director: Luigi Capuano. Female pirate on the war-path. Stars: Gianna Maria Canale, Anthony Steel. Italy (dubbed). Col. WS. 1 hr 30 min. 1962. With: PLUNDERERS OF THE PAINTED FLATS (U)

18 **TRIUMPH OF HERCULES** (A). **Whalebone Lane Odeon.** Sun 9 Jan, 7 days. Director: Alberto di Matino. Stars: Dan Vardis, Moira Orfei, Pierre Oresson. Italy/France (dubbed). Col. WS. 1 hr 30 min. 1964. With: LICENSED TO KILL (A)

19 **WITH FIRE AND SWORD** (A). **Stoke Newington Coliseum.** Sun 9 Jan, 7 days. Director: Fernando Cerchio. Historical drama set in Poland. Stars: Jeanne Crain, John Drew Barrymore. Italy/Yugoslavia (dubbed). Col. WS. 1 hr [illegible] min. 1961. With: DUEL AT [illegible] BRAVO (U)

B[illegible]LET

20 **[illegible]MEO AND JULIET** (U). **[illegible] Albans Odeon.** Th 13 Jan [illegible]. Directors: Lev Arnshtam [illegible] L Lavrovsky. Music by [illegible]kofiev. Cannes Festival [illegible]ze 1955. Stars: The Bolshoi [illegible]llet Company with Ulanova. [illegible]ssia. Col. 1 hr 36 min. 1954.

C[illegible]EDIES

21 **[illegible]ARRY ON CLEO** (A). **St [illegible]meras Tolmer.** M 10 Jan, [illegible] days. Director: Gerald [illegible]omas. Egyptian carry-on. [illegible]ars: Kenneth Williams, Sid[illegible] James, Amanda Barrie. [illegible]. Col. 1 hr 32 min. 1964. With: [illegible]SIGN PULVER (A)

22 **[illegible]ARRY ON NURSE** (U). **[illegible]ictoria Biograph.** Th 13 Jan, [illegible] days. **Bayswater ABC.** M [illegible] Jan, 6 days. Director: [illegible]erald Thomas. The second of [illegible]he series. Stars: Shirley [illegible]on, Wilfrid Hyde White, [illegible]he Phillips. GB. B & W. [illegible] hr 25 min. 1958. With: BYE BYE BIRDIE (U), Victoria Biograph. THE REBEL (U), Bayswater ABC

23 **GIRL ON THE BOAT** (U). **Finchley Rex.** Sun 9 Jan, 7 days. Director: Henry Kaplan. Romance on a liner from New York. Based on the novel by P G Wodehouse. Stars: Norman Wisdom, Millicent Martin, Richard Briers. GB. B & W. 1 hr 31 min. 1962. With: TOPKAPI (U)

24 **A HOME OF YOUR OWN** (U) **Golders Green Ionic.** Sun 9 Jan, 7 days. Director: Jay Lewis. Silent comedy with music. Stars: Bernard Cribbins, Bill Fraser, Richard Briers. GB. Col. 43 min. 1964. With: THE GUNS OF NAVARONE (U)

25 **I'D RATHER BE RICH** (U). **Victoria Biograph.** M 10 Jan, 3 days. Director: Jack Smight. Luxurious comedy of true love revealed by a loose shoe. Stars: Sandra Dee, Robert Goulet, Andy Williams, Maurice Chevalier. US. Col. 1 hr 36 min. 1964. With: THE LONG THE SHORT AND THE TALL (X)

26 **LICENSED TO KILL** (A). **Whalebone Lane Odeon.** Sun 9 Jan, 7 days. Director: Lindsay Shonteff. Bond parody. Stars: Tom Adams, Karel Stepanek, Veronica Hurst, Peter Bull. GB. Col. 1 hr 36 min. 1965. With: TRIUMPH OF HERCULES (A)

27 **PARIS WHEN IT SIZZLES** (A). **Tooting Bec Classic.** Sun 9 Jan, 4 days. 1.35, 5.5, 8.40. Sun: 4.35, 8.30. Director: Richard Quine. Scriptwriter on a bender in Gay Paree. Stars: Audrey Hepburn, William Holden. US. Col. WS. 1 hr 51 min. 1962. With: GUNSMOKE (U).

28 **THE REBEL** (U). **Bayswater ABC.** M 10 Jan, 6 days. Director: Robert Day. Hancock gone Bohemian. Stars: Tony Hancock, George Sanders. GB. Col. 1 hr 44 min. 1960. With: CARRY ON NURSE (U).

29 **TAMMY AND THE DOCTOR** (U). **Raynes Park Rialto.** Sun 9 Jan, 4 days. Director: Harry Keller. Romantic situation contrived in a hospital. Stars: Sandra Dee, Peter Fonda. US. Col. 1 hr 16 min. 1963. With: SHENANDOAH (U)

DOCUMENTARIES

30 **THIS SHOCKING WORLD** (X). **Woolwich Granada & Tooting Astoria.** Sun 9 Jan, 7 days. Director: Gianni Prioia. Horror documentary. Italy. Col. WS. 1 hr 14 min. 1963. With: DEVILS OF DARKNESS (X)

31 **THE WILD ARE FREE** (U). **Hampstead Classic.** Sun 9 Jan, 7 days. 4.20, 7.30. Sun: 4.20, 7.30. Director: Errol Hinds. Story of the Kruger National Park. South Africa. Col. WS. 26 min. 1959. With: THE AMOROUS ADVENTURES OF MOLL FLANDERS (X)

DRAMAS

32 **THE CEREMONY** (A). **Chelsea Classic.** † Th 13 Jan, 3 days. 12.45, 2.30, 4.40, 6.50, 9.5. (Sat 15 Jan only: 11.30 p m.) Director: Laurence Harvey. A man wrongly imprisoned seeks revenge. Stars: Laurence Harvey, Sarah Miles, Robert Walker, John Ireland. US/Spain. B & W. 1 hr 47 min. 1963

33 **JULES AND JIM** (X). **Croydon Classic.** ✶ Sun 9 Jan, 7 days. ✶ 3.10, 6.55. Sun: 6.20. Director: ✶ Francois Truffaut. The effect of war and women on the friendship of two men. Stars: Jeanne Moreau, Oskar Werner Henri Serr. France. B & W. 1 hr 40 min. 1954. With: LORD OF THE FLIES (X)

34 **LORD OF THE FLIES** (X). ✶ **Croydon Classic.** Sun 9 Jan, 7 days. 1.30, 5.10, 8.55. Sun: 4.10, 8.55. Director: Peter Brook. A return to savagery among English school-boys marooned on a desert island. Stars: James Aubrey, Tom Chapin, Hugh Edwards. GB. B & W. 1 hr 31 min. 1961/3. With: JULES AND JIM (X)

35 **PATHER PANCHALI** (U). **Hampstead Everyman.** M 10 Jan, 7 days. Director: Satyajit Ray. Life in a Bengali village. Stars: Kanu Bannerjee, Karuna Bannarjee, Uma Dasqupta. India (sub-titled). B & W. 2 hr 1 min. 1955

36 **PEYTON PLACE** (A). **Putney Globe & Hackney Essoldo.** Sun 9 Jan, 7 days. **Harringay Curzon.** M 10 Jan, 6 days. Director: Mark Robson. Sex and dramatics in a small American town. Stars: Lana Turner, Diane Varsi, Russ Tamblyn. US. Col. WS. 2 hr 35 min. 1957/58

37 **PHAEDRA** (X). **Stockwell** ✶ **Classic.** Th 13 Jan, 3 days. 1.30, 5.0, 8.30. Director: Jules Dassin. Modern Greek drama. Stars: Melina Mercouri, Anthony Perkins, Raf Vallone. US/Greece. B & W. 1 hr 56 min. 1961. With: THE STRANGER (X)

38 **RIOT IN A JUVENILE PRISON** (A). **Notting Hill Imperial Playhouse.** M 10 Jan, 3 days. Director Edward Cahn. Psychiatrist reforms a reform school. Stars: Jerome Thor, Marcia Henderson. US. B & W. 1 hr 12 min. 1958. With: THE SEEKERS (A)

39 **THE STAR FIGHTERS** (A). **Brixton Granada.** M 10 Jan, 5 days. Director: Will Zens. Pilot training in USA. Stars: Robert Dorman, Shirley Olmsted. US. Col. WS. 1 hr 11 min. 1961. With: CAVALRY COMMAND (U)

40 **THE SEEKERS** (A). **Notting Hill Imperial Playhouse.** M 10 Jan, 3 days. Director: Ken Annakin. White settlers and Maoris struggle in New Zealand. Stars: Jack Hawkins, Glynis Johns. GB. Col. 1 hr 29 min. 1954. With: RIOT IN JUVENILE PRISON (A)

41 **THE STRANGER** (X). **Stock**✶ **well Classic.** Th 13 Jan, 3 days. 3.30, 7.0. Director: Roger Corman. Drama of racial integration in Charleston, USA. Stars: William Shatner, Frank Maxwell, Beverley Lunsford. US. B & W. 1 hr 40 min. 1961. With: PHAEDRA (X)

42 **THE VISIT** (X). **Belmont Essoldo.** Sun 9 Jan, 7 days. Director: Bernard Wicki. From Frederich Duerenmatt's play. A study of hate. Stars: Ingrid Bergman, Anthony Quinn. W Germany/France. B & W. 1 hr 40 min. 1964. With: 3 COINS IN A FOUNTAIN (U)

43 **WALK ON THE WILD SIDE** (X). **Chelsea Classic.** Sun 9 Jan, 4 days. 12.50, 3.25, 6.5, 8.45. Sun: 4.30, 6.40, 8.50. Director: Edward Dmytryk. A brothel in New Orleans. Stars: Laurence Harvey, Jane Fonda, Capucine. US. B & W. 1 hr 54 min. 1962

HORROR & SCIENCE FICTION

45 **DEVILS OF DARKNESS** (X). **Woolwich Granada.** Sun 9 Jan, 7 days. **Tooting Astoria.** Sun 9 Jan, 7 days. Director: Lance Comfort. Black Magic in Brittany. Stars: William Sylvester, Tracy Reed. GB. Col. 1 hr 30 min. 1964. With: THIS SHOCKING WORLD (X)

47 **EVIL OF FRANKENSTEIN** (X). **Hendon Gala.** Sun 9 Jan, 7 days. Director: Freddie Francis. Creating another monster. Stars: Peter Cushing. GB. Col. 1 hr 24 min. 1964. With: THE KISS OF THE VAMPIRE (X)

49 **KISS OF THE VAMPIRE** ✶ (X). **Hendon Gala.** Sun 9 Jan, 7 days. Director: Don Sharp. Recruiting new bloodsuckers. Stars: Clifford Evans, Noel Willman, Edward de Souza, Jennifer Daniel, Barry Warren. GB. Col. 1 hr 27 min. 1962. With: EVIL OF FRANKENSTEIN (X)

50 **MYSTERIOUS ISLAND** (U). **Harrow Rd Prince of Wales.** M 10 Jan, 6 days. Director: Cy Endfield. From Jules Verne. Stars: Michael Craig, Joan Greenwood. GB. Col. WS. 1 hr 41 min. 1961. With: THE PIRATES OF BLOOD RIVER (U)

51 **THE RAVEN** (X). **Islington** ✶ **Rex.** M 10 Jan, 3 days. Director: Roger Corman. Duel of magicians. From Poe. Stars: Vincent Price, Boris Karloff, Hazel Court. US. Col. WS. 1 hr 26 min. 1962. With: NONE BUT THE BRAVE (U)

MUSICALS

52 **BYE BYE BIRDIE** (U). **Victoria Biograph.** Th 13 Jan, 3 days. Director: George Sidney. Pop-singer and army life. Stars: Janet Leigh, Dick Van Dyke, Bobby Rydell, Jesse Pearson, Ed Sullivan. US. Col. 1 hr 49 min. 1963. With: CARRY ON NURSE (U)

53 **CALAMITY JANE** (U). **Waterloo Station Classic.** Sun 9 Jan, 4 days. 2.45, 4.25, 6.25, 8.25. **Dalston Classic.** Sun 9 Jan, 4 days. 2.35, 5.45, 8.55. Sun: 6.0, 9.15. Director: David Butler. First cousin to Annie Oakley. Stars: Doris Day, Howard Keel. US. Col. 1 hr 40 min. 1953. With: THE BAY OF ST. MICHEL (U), Dalston Classic

54 **MARY POPPINS** (U). **Chelsea Essoldo.** Sun 9 Jan, 4 days. **Highams Pk Regal.** M 10 Jan, 6 days. Director: Robert Stevenson. Supercalifragilisticexpialidocious. Stars: Julie Andrews (1965 Oscar), Dick van Dyke, David Tomlinson. US. Col. 2 hr 20 min. 1965

55 **WEST SIDE STORY** (A). ✶ **Southfields Plaza & East Ham Granada.** M 10 Jan, 6 days. Director: Robert Wise. 10 Academy Awards, music by Bernstein. Stars: Natalie Wood, Richard Beymer, Rita Moreno, Russ Tamblyn, George Chakiris. US. Col. WS. 2 hr 33 min. 1961

THRILLERS

56 **DIAL M FOR MURDER** (A). ✶ **Kilburn Classic.** Sun 9 Jan, 7 days. 2.0, 5.25, 8.50. Sun: 5.40, 9.0. **Notting Hill Classic.** Sun 9 Jan, 4 days. 12.40, 2.25, 4.30, 6.40, 8.50. Sun: 4.30, 6.35, 8.45. Director: Alfred Hitchcock. How to be rid of your wife. Stars: Grace Kelly, Ray Milland. US. Col. 1 hr 45 min. 1954. With: THE DEADLY COMPANIONS (A), Kilburn Classic

57 **HELL BELOW ZERO** (U). **Dalston Classic.** Th 13 Jan, 3 days. 1.15, 4.20, 7.30. Director: Mark Robson. Murder mystery in the Antarctica. Stars: Alan Ladd, Joan Tetzel. US. Col. WS. 1 hr 30 min. 1953. With: COCKLESHELL HEROES (U)

58 **HOT ENOUGH FOR JUNE** (A). **Notting Hill Gaumont.** Sun 9 Jan, 7 days. Director: Ralph Thomas. Spies and an English salesman in Prague. Stars: Dirk Bogarde, Sylvia Koscina, Robert Morley. GB. Col. 1 hr 36 min. 1963. With: THE IPCRESS FILE (A)

59 **HYSTERIA** (X). **Raynes Park Rialto.** Th 13 Jan, 3 days. Director: Freddie Francis for Hammer. Crime and amnesia. Stars: Robert Webber, Lelia Gordoni. GB. B & W. 1 hr 25 min. 1964. With: THE HILL (A)

60 **THE IPCRESS FILE** (A). ✶ **Hendon Gaumont & Notting Hill Gaumont.** Sun 9 Jan, 7 days. Director: Sidney J. Furie from Len Deighton. The true facts about spying. Stars: Michael Caine, Susan Lloyd. GB. Col. 1 hr 49 min. 1965. With: THE LIST OF ADRIAN MESSENGER (A), Hendon Gaumont. HOT ENOUGH FOR JUNE (A), Notting Hill Gaumont

61 **THE LIST OF ADRIAN** ✶ **MESSENGER** (A). **Hendon Gaumont.** Sun 9 Jan, 7 days. Director: John Huston. Murder by a master of disguise. Stars: Kirk Douglas, George C Scott, Dana Wynter, Robert Mitchum, Tony Curtis, Frank Sinatra, Burt Lancaster. US. Col. WS. 1 hr 37 min. 1963. With: THE IPCRESS FILE (A)

62 **THE LONG ROPE** (U). **St Pancras Tolmer.** Th 13 Jan, 3 days. Director: William Witney. Murder in Mexico. Stars: Hugh Marlowe, Alan Hall. US. B & W. WS. 1 hr 1 min. 1960. With: KALI YUG GODDESS OF VENGEANCE (U)

63 **TOPKAPI** (U). **Notting Hill** † **Classic.** Th 13 Jan, 3 days. ✶ 12.50, 3.20, 5.50, 8.20. (Sat 15 Jan only: 11.15 p m.) **Stockwell Classic.** Sun 9 Jan, 4 days. 1.40, 5.0, 8.25. Sun: 5.20, 8.35. **Finchley Rex.** Sun 9 Jan, 7 days. Director: Jules Dassin from Eric Ambler. Jewel robbery in Istanbul. Stars: Melina Mercouri, Peter Ustinov, Robert Morley. US/France. Col. 2 hr. 1963. With: STOWAWAY IN THE SKY (U), Stockwell Classic. GIRL ON THE BOAT (U), Finchley

64 **TO TRAP A SPY** (A). **Camberwell Grand.** M 10 Jan, 3 days. Director: Don Medford. First film from the U.N.C.L.E. TV series. Stars: Robert Vaughn, Luciana Paluzzi. US. Col. 1 hr 30 min. 1965. With: WEST OF MONTANA (A)

65 **THE BAY OF ST. MICHEL** (U). **Dalston Classic.** Sun 9 Jan, 4 days. 1.15, 4.20, 7.30. Sun: 4.30, 7.40. **Praed St Classic.** Sun 9 Jan, 7 days. 12.40, 4.5, 7.30. Sun: 4.15, 7.35. Director: John Ainsworth. Gestapo treasure hunt. Stars: Keenan Wynn, Mai Zetterling. GB. B & W. 1 hr 13 min. 1963. With: WARLOCK (U), Praed St. CALAMITY JANE (U), Dalston

66 **CAVALRY COMMAND** (U). **Brixton Granada.** M 10 Jan, 5 days. Director: Eddie Romero. US soldier drama. Stars: John Agar, Richard Arlen, Myron Healey. US/Philippines. Col. 1 hr 18 min. 1965. With: THE STAR FIGHTERS (A)

WAR

67 **COCKLESHELL HEROES** (U). **Dalston Classic.** Th 13 Jan, 3 days. 2.55, 6.5, 9.10. Director: José Ferrer. WW II. Story of Commandos. Stars: José Ferrer, Trevor Howard. GB. Col. WS. 1 hr. 37 min. 1955. With: HELL BELOW ZERO (U)

68 **THE GUNS OF NAVARONE** (A). **Golders Green Ionic** & **Queensbury Essoldo.** Sun 9 Jan, 7 days. Director: J Lee Thompson. WW II Commandos. Filmed on Rhodes. Stars: Gregory Peck, David Niven, Anthony Quinn, Stanley Baker. GB. Col. WS. 2 hr 36 min. 1961. With: A HOME OF YOUR OWN (U), Golders Green

69 **THE HILL** (X). **Raynes Park** ✶ **Rialto.** Th 13 Jan, 3 days. Director: Sidney Lumet. Life in a British military prison. Set in Libya. Stars: Sean Connery, Harry Andrews, Michael Redgrave. GB. B & W. 2 hr 3 min. 1965. With: HYSTERIA (X)

70 **THE LONGEST DAY** (A). **Islington Rex.** Th 13 Jan, 3 days. Directors: Ken Annakin, Andrew Marton, Bernhard Wicki, Darryl F Zanuck. D-Day Invasion. Stars: Richard Burton, Kenneth More, Leo Genn, John Wayne, Robert Mitchum, Henry Fonda, Robert Ryan, etc. US. Col. WS. 3 hr. 1962

71 **THE LONG AND THE SHORT AND THE TALL** (X). **Victoria Biograph.** M 10 Jan, 3 days. Director: Leslie Norman from Waterhouse and Hall. A class war and a guerilla war set in Malaya. Stars: Laurence Harvey, Richard Harris, Richard Todd, David McCallum, Kenji Takaki. GB. B & W. 1 hr 45 min. 1960. With: I'D RATHER BE RICH (U)

72 **NONE BUT THE BRAVE** (U). **Islington Rex.** M 10 Jan, 3 days. Director: George Sherman. WW II. Conflict. Stars: Richard Basehart, Stu Erwin, Arthur Shields. US. Col. WS. 1 hr 24 min. 1960. With: THE RAVEN (X)

73 **OPERATION BIKINI** (U). **Camberwell Grand.** Th 13 Jan, 3 days. Director: Anthony Carras. WW II story of secret radar work. Stars: Tab Hunter, Frankie Avalon, Scott Brady, Jim Backus. US. B & W. 1 hr 24 min. 1963. With: SAMSON AND THE SLAVE QUEEN (U)

74 **PIRATE SUBMARINE** (U). **Notting Hill Imperial Playhouse.** Th 13 Jan, 3 days. Director: Georges Pedet. WW II exploits of a French submarine. Stars: Pierre Dudan, Gerard Landry. France (subtitled). B & W. WS. 1 hr 7 min. 1951. With: THE CHARGE OF THE BLACK LANCERS (U)

75 **THE RED BERET** (U). **Brixton Classic.** Sun 9 Jan, 4 days.

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1.0, 4.10, 7.20. Sun: 4.5, 7.20. Director: Terence Young. WW II exploits of a parachute division. Stars: Alan Ladd, Leo Genn, Susan Stephen. GB. Col. 1 hr 28 min. 1952. With: THE MAN FROM LARAMIE (U)

76 **VON RYAN'S EXPRESS** (U).
★ **Kilburn Grange.** M 10 Jan, 6 days. Director: Mark Robson. Italy 1944 and an escape to Switzerland. Stars: Frank Sinatra, Trevor Howard, Brad Dexter. US. Col. WS. 1 hr 50 min. 1965

WESTERNS

77 **THE DEADLY COMPAN-**
★ **IONS** (A). **Kilburn Classic.** Sun 9 Jan, 7 days. 3.50, 7.15. Sun: 4.15, 7.30. Director: Sam Peckinpah. Revenge in the wild Old West. Stars: Maureen O'Hara, Steve Cochran. US. Col. WS. 1 hr 30 min. 1961. With: DIAL M FOR MURDER (A)

78 **DUEL AT RIO BRAVO** (U). **Stoke Newington Coliseum.** Sun 9 Jan, 7 days. Director: Tullio Dennichelli. Wyatt Earp again. Stars: Guy Madison, Massimo Sorato. Italy/France. Col. WS. 1 hr 29 min. 1965. With: WITH FIRE AND SWORD (A)

79 **GUNSMOKE** (U). **Tooting Bec Classic.** Sun 9 Jan, 4 days. 3.35, 7.5. Sun: 6.50. Director: Nathan Juran. Western. Stars: Audie Murphy, Susan Cabot. US. Col. 1 hr 18 min. 1952. With: PARIS WHEN IT SIZZLES (A)

80 **THE MAN FROM LARA-**
★ **MIE** (U). **Brixton Classic.** Sun 9 Jan, 4 days. 2.30, 5.45, 9.0. Sun: 5.40, 8.55. Director: Anthony Mann. Western. Stars: James Stewart, Arthur Kennedy. US. Col. WS. 1 hr 40 min. 1953. With: THE RED BERET (U)

81 **McLINTOCK** (U). **Waterloo**
★ **Stn Classic.** Th 13 Jan, 3 days. 3.5, 5.20, 8.0. Director: Andrew V. McLaglen. Comedy western. Stars: John Wayne, Maureen O'Hara, Yvonne de Carlo. US. Col. WS. 2 hr 7 min. 1962.

82 **PLUNDERERS OF THE PAINTED FLATS** (U). **Paddington Essoldo.** M 10 Jan, 3 days. Director: Albert C. Gannaway. War between homesteaders and land-grabbers. Stars: Corinne Calvet, John Carrol. US. Col. 1 hr 27 min. 1959. With: TIGER OF THE SEVEN SEAS (U)

83 **SHENANDOAH** (U). **Raynes**
★ **Park Rialto.** Sun 9 Jan, 4 days. Director: Andrew McLaglen. Farming through the civil war. Stars: James Stewart, Doug McClure, Glenn Corbett, Pat Wayne. US. Col. 1 hr 45 min. 1965. With: TAMMY AND THE DOCTOR (U)

84 **WARLOCK** (U). **Praed St Classic.** Sun 9 Jan, 7 days. 1.55, 5.25, 8.55. Sun: 5.30, 8.50. **Tooting Bec Classic.** Th 13 Jan, 3 days. 1.10, 4.50, 8.35. Director: Edward Dmytryk. A hired gun and a club-footed aide stand up to mob tyranny. Stars: Richard Widmark, Henry Fonda, Anthony Quinn, Dorothy Malone. US. Col. WS. 2 hr 1 min. 1959. With: THE BAY OF ST MICHEL (U) Praed St, THE BENGAL RIFLES (U) Tooting Bec

85 **WEST OF MONTANA** (A). **Camberwell Grand.** M 10 Jan, 3 days. Director: Burt Kennedy. Western romance. Star: Buddy Ebsen. US. Col. WS. 1 hr 23 min. 1963. With: TO TRAP A SPY (A)

SUNDAY SPECIALS

THE HOOK (A). Director: George Seaton. Ethical drama in the Korean War. Stars: Kirk Douglas, Nick Adams, Robert Walker. US. B & W. WS. 1 hr 38 min. 1962. With: **CAIRO** (A) Director: Wolf Rilla. An attempt to rob the Cairo museum. Stars: George Saunders, Richard Johnson, Faten Hamama. GB/UAR. B & W. 1 hr 31 min. 1961. Double bill at **Bayswater ABC** (BAY 4149)

SONS OF THUNDER (U). Director: Duccio Tessari. Spectacle set in mythology. Stars: Antonella Lualdi, Pedro Armendariz. Italy/France (dubbed). Col. 1 hr 38 min. 1962. With: **GUN STREET** (U). Director: Edward Cahn. Western. Escape from jail. Stars: James Brown, Jean Willes, John Clarke. US. B & W. 1 hr 17 min. 1961. Double bill at **Brixton Granada** (BRI 2201)

COMANCHE STATION (U). Director: Budd Boetticher. Western. Stars: Randolph Scott, Nancy Gates. US. Col. WS. 1 hr 13 min. 1959. With: **TARNISHED HEROES** (U). Director: Ernest Morris. WW II melodrama. Stars: Dermot Walsh, Anton Rogers. GB. B & W. 1 hr 16 min. 1961. Double bill at **Camberwell Grand** (ROD 4341)

GERONIMO (A). Director: Arnold Laven. US Cavalry against rebel Apaches. Stars: Chuck Connors, Kamala Devi, Ross Martin. US/Mexico. Col. WS. 1 hr 42 min. 1962. With: **SPANISH SWORD** (U). Director: Ernest Morris. Henry III. Stars: Ronald Howard, June Thorburn, Nigel Green. GB. B & W. 1 hr 3 min. 1962. Double bill at **Dartford Granada** (DA 21221)

★ **TALES OF TERROR** (X). Director: Roger Corman. Horror by Edgar Allan Poe. Stars: Vincent Price, Peter Lorre. US. Col. 1 hr 28 min. 1962. With: **PANIC IN THE YEAR ZERO** (X). Director: Ray Milland. After the Bomb. Stars: Ray Milland, Frankie Avalon. US. B & W. 1 hr 32 min. 1962. Double bill at **East Ham Granada** (GRA 3000)

ATTACK OF THE CRAB MONSTERS (X). Director: Roger Corman. Radiated crabs. Star: Richard Garland. US. B & W. 1 hr 3 min. 1956. With: **FRANKENSTEIN'S DAUGHTER** (X). Director: Richard Conha. Inherited horror. Star: Sandra Knight. US. B & W. 1 hr 26 min. 1958. Double bill at **Eltham Hill Gaumont** (ELT 3767)

CITY OF THE DEAD (X). Director: John Moxey. Contemporary witchcraft. Stars: Dennis Lotis, Christopher Lee. GB. B & W. 1 hr 18 min. 1959. With: **THE SPLIT** (X). Double bill at **Hammersmith Bdwy** (RIV 6120)

THE SHAKEDOWN (X). Director: John Leniout. Blackmail and nude models. Stars: Terence Morgan, Hazel Court. GB. B & W. 1 hr 32 min. 1959.
★ With: **RIOT IN CELL BLOCK**
★ **11** (X). Director: Don Siegel. Prison drama. Star: Neville Brand. US. B & W. 1 hr 20 min. 1953. Double bill at **Harlesden Coliseum** (ELG 4957)

GOLIATH AGAINST THE GIANTS (U). Director: Guido Malatesta. Spectacle. Stars: Brad Harris, Gloria Milland. Italy (dubbed). Col. WS. 1 hr 30 min. 1961. With: **THE SECRET MAN** (U). Director: Ronald Kinnock. Kidnapping. Star: Marshall Thompson. GB. B & W. 1 hr 8 min. 1958. Double bill at **Harrow Rd Prince of Wales** (CUN 3303)

★ **PHAEDRA** (X). Director: Jules Dassin. Modern Greek drama. Stars: Melina Mericouri, Anthony Perkins. US/Greece. B & W. 1 hr 56 min. 1961. With: **MORE DEADLY THAN THE MALE** (X). Director: Robert Bucknell. Murderous melodrama. Stars: Jeremy White, Ann Davy, John Mahoney, Edna Dore. GB. Col. 1 hr 30 min. 1959. Double bill at **King's X Century** (TER 6321)

LAST DAYS OF POMPEII (A). Director: Mario Bonnard. Spectacle. Star: Steve Reeves. Italy/Spain/Monaco (dubbed). Col. WS. 1 hr 45 min. 1959. With: **THE GAMBLER WORE A GUN** (U). Director: Edward Cahn. Professional gambler turns rancher. Stars: James Davis, Merry Anders, Mark Allen. US. B & W. 1 hr 26 min. 1960. Double bill at **Notting Hill Imperial Playhouse** (PAR 4992)

JUNGLE STREET (A). Director: Charles Saunders. Crime melodrama. Stars: David McCallum, Jill Ireland, Kenneth Cope. GB. B & W. 1 hr 21 min. 1961. With: **MASK OF DUST** (U). Director: Terence Fisher. Racing driver attempts comeback. Stars: Richard Conte, Mari Aldon, George Coulouris. GB. B & W. 1 hr 19 min. 1954. Double bill at **Paddington Essoldo** (CUN 2661)

THE MIND BENDERS (X). Director: Basil Dearden. Brainwashing causes a personality change. Stars: Dirk Bogarde, Mary Ure, John Clements. GB. B & W. 1 hr 53 min. 1962. With: **THE SPLIT** (X). Directors: George Breakston, Kenneth Crane. American reporter becomes a two-headed monster. Stars: Peter Dyneley, Jane Hylton, Satoshi Nakamura. US/Japan. B & W. 1 hr 6 min. 1959. Double bill at **Southfields Plaza** (VAN 5881)

TAKE ME AS I AM (X). Director: Maurice Labro. Reporter becomes embroiled in murder. Stars: Robert Hossein, Marina Vlady, Philippe Clay. France/Italy (dubbed). B & W. 1 hr 32 min. 1959. With: **NEANDERTHAL MAN** (X). Director: E A Dupont. A self-made prehistoric man. Stars: Robert Shayne, Richard Crane, Doris Merrick. US. B & W. 1 hr 17 min. 1953. Double bill at **Stepney Essoldo** (STE 4152)

FIEND WITHOUT A FACE (X). Director: Arthur Crabtree. Accidental creation of scorpion-like killers. Stars: Marshall Thompson, Kim Parker. GB. B & W. 1 hr 13 min. 1957. With: **MAN WITHOUT A BODY** (X). Director: Lee Wilder. Charles Saunders. Brain grafting. Stars: Robert Hutton, Julia Arnall. GB. B & W. 1 hr 18 min. 1957. Double bill at **Sutton Granada** (VIG 4440)

BATTLE OF POWDER RIVER (A) Director: George Sherman. Story of the Sioux rising in the 1860's. Stars: Van Heflin, Yvonne de Carlo, Alex Nichol. US. Col. WS. 1 hr 22 min. 1950. With: **LAWLESS BREED** (A). Director: Raoul Walsh. A criminal learns his lesson. Stars: Mary Castle, Julia Adams, Rock Hudson. US. Col. 1 hr 23 min. 1952. Double bill at **Victoria Biograph** (VIC 1624)

NATIONAL FILM THEATRE

South Bank, SE 1 (WAT 3232)
No smoking. All foreign films sub-titled or with earphone commentary

★ Sat 8 Jan. **THE POST-**
★ **MASTER & SAMAPTI.** 4.0.
★ Director: Satyajit Ray. Stars: Anil Chatterji, Soumitra Chatterji, Aparna Das Gupta.
★ India. 1961. **BABES ON**
★ **BROADWAY.** 6.15. Director: Busby Berkeley. The careers of Mickey Rooney & Judy Garland. Stars: Mickey Rooney, Judy Garland, Fay Bainter, Virginia Weidler, Donald Meek, Richard Quine, Alexander Woolcott. US. 1941.
★ **SHANGHAI EXPRESS.** 8.30. Director: Josef von Sternberg. Ex-lovers meeting on train between Peiping and Shanghai. Stars: Marlene Dietrich, Clive Brook, Eugene Pallette. US. 1932

★ Sun 9 Jan. **42nd STREET.** 4.0.
★ Director: Lloyd Bacon. The very first time backstage. Stars: Dick Powell, Warner Baxter, Bebe Daniels, Ruby Keeler, Ginger Rogers. US.
★ 1933. **BLONDE VENUS.** 6.15,
★ 8.30. Director: Josef von Sternberg. A woman capable of any metamorphosis. Stars: Marlene Dietrich, Herbert Marshall, Cary Grant. US. 1932

M 10 Jan. **AUSTRALIA-2.** 6.15, 8.30. *The Sentimental Bloke* (1919). *Back of Beyond* (Extract). *Among the Hardwoods* (1932). *Kokoda Front Line* (Oscar Award wartime film, shot partly by Damien Parer). Australia

★ T 11 Jan. **THE SCARLET EMPRESS.** 6.15. Director: Josef von Sternberg. A young innocent girl and the mad Grand Duke Peter of Russia. Stars: Marlene Dietrich, John Lodge, Sam Jaffe, Louise Dresser. US. 1934. **RABIN-**
★ **DRANATH TAGORE** and **MONIHARA.** 8.30. Director: Satyajit Ray. The centenary of Tagore's birth. A childless woman's infatuation for jewellery. Stars: The first with Raya Chatterji; the second with Kali Bannerji, Kanika Majumdar. India. 1961

W 12 Jan. **THE SCARLET EMPRESS.** 6.15, 8.30

Th 13 Jan. **RABINDRA-NATH TAGORE** and **MONIHARA.** 6.15. **THE SCARLET EMPRESS.** 8.30

★ F 14 Jan. **THE DEVIL IS A**
★ **WOMAN.** 6.15. Director: Josef
★ von Sternberg. A beautiful, destructive and amoral woman who drives her ageing lover to the brink of the grave. Stars: Marlene Dietrich, Lionel Atwill, Cesar Romero, Edward Everett Horton. US. 1935.
★ **I CLAUDIUS—THE EPIC**
★ **THAT NEVER WAS.** 8.30. Director: Bill Duncalf. Through recent interviews (Emlyn Williams, Merle Oberon, Flora Robson, Robert Graves, Sternberg himself) a probing and sympathetic reportage by Dirk Bogarde; through generous footage voted to rushes and edited film, *The Epic That Never* Was turns slowly and inexorably into a moving tribute to Charles Laughton the actor. BBC / TV — Programme change. Commentator: Dirk Bogarde. 1965

Sat 15 Jan. **THE DEVIL IS A WOMAN.** 4.0, 6 I **CLAUDIUS — THE** EPIC **THAT NEVER WAS.** 8.30

STOP PRESS

AND SO TO BED (X). Tottenham Palace (TOT 2141 from 9 Jan, 7 days. With: JAC THE RIPPER (X)

BATTLE OF POWDER RIVER (A). **Stepney E**ssoldo (STE 4152). M 10 Jan, With: LEGION'S LAST PATROL (A)

FIRST MEN IN THE MOON (U). **Stepney Essoldo** (STE 4152). Th 13 Jan, 3 days. With: CLASH OF STEEL (U)

HELP! (U). **Paddington Essoldo** (CUN 2661). Th 13 Jan, 3 days. With: GUN THE MAN DOWN (U)

HOUSE OF WAX (X). **Eltham Hill Gaumont** (ELT 3767). M 10 Jan, 6 days. **South Harrow Odeon** (BYR 2711) Sun 9 Jan, 7 days. With: THE PHANTOM OF THE RUE MORGUE (X)

THE LOVE CAGE

René Clement's new thriller *The Love Cage* opens at the Empire, Leicester Square, this week. Clement, director of such successes as *Gervaise* and *Jeux Interdits*, has been regarded as the French Hitchcock (though the latter has enjoyed more critical acclaim in France than in either his own or his adopted country). *The Love Cage* finds him with the same star (Alain Delon) and photographer (Henri Decae) as *Plein Soleil*, with Delon playing an international playboy foolish enough to seduce the wife of a New York gangster. Four gunmen (*above*) are paid to bring back his head as a trophy. Eluding his captors he finds safe anonymity in the job of chauffeur to two rich American cousins played by Jane Fonda and Lola Albright (*right*), blissfully unaware of the more immediate dangers of their household. Miss Albright keeps her husband's murderer in a windowless loft and allows him to spy on her *dolce vita* through the fashionable device of a two-way mirror. Hope for the younger generation in this twisted *ménage* is soon smothered. The bizarre cycle begins afresh when Miss Fonda (*below*) decides to entomb *her* lover and provides him with a kitten for company in his new cage.

Books

A selection from the books to be published in the coming week

A new comic character will be earmarked on 10 January with the publication of *Poppy Mandragora and the New Sex*, the third novel by Colin Spencer (*above*). He is Doctor Berriman, a rich, perceptive crank who, in the words of his creator, "is really an iconoclastic figure in the sense that he is a compassionate teacher who has a malicious delight in upsetting society's ideals". In this case he creates a race of hermaphrodites and is marrying them off to upper-class English families, brightening up the whole class scene. Says Spencer:

"It could happen. I went into my facts and found that if someone had enough money he could do this wonderful spoof. Humour for me comes out of the exposure of a ludicrous truth – it must be hinged to possibility, allied to real relationships.

"Any book is spoilt by too much 'message', but this is a serious book. It satirizes the class system and a society which says that any form of pleasurable, kinky sex (my books are full of it) is a perversion."

The book is described by the publishers, Anthony Blond, as "surrealist" and mystifying. It was shown to Peter Sellers one Friday evening, and on the following Monday he took out a personal option on the film rights of the part of Doctor Berriman for £500.

It will not be an easy book to film: first plans have fallen through. Colin Spencer is philosophical about the difficulties of conversion: "It is possible to stage anything that is taboo, provided that you are poetic enough or obscure enough. For example, *The Killing of Sister George* worked very well; it was a very moving play. And the Marat/Sade was even better theatre than it was to read. But basically this could be considered unfilmable. The French could do it, but the English are puritanical, especially about taboos. You can say more now in a book than you can on film – it's commercialism really. Film producers are continually thinking about how much money it's going to make but with books it's different—you know you're not going to make any money out of it."

Carole D'Albiac

NOVELS

The Ice Palace by Tarjei Vesaas (*above*) is about two small girls, Unn and Siss – the death of Unn as she explores a formation of ice, the life and memories of Siss. The book won the Nordic Council's Literature Prize in 1963, and this is the first of Vesaas' books to be published in English, translated by Elizabeth Rokkan from the Norwegian. Published by Peter Owen on 13 January, 25s

The Ice Age by Tamas Aczel. Set in Hungary of 1952, a study of life under the totalitarian regime before the death of Stalin. The author was head of part of the Communist Party publishing house, and a lecturer in Marxism, before he was discharged as "deviationist" and "rightist" and escaped in 1956. Published on 10 January by Secker and Warburg, 25s

The Long Vengeance by Max Hart. Also set in Hungary, but in 1956, the time of disillusionment after the uprising. A refugee returns to his girl, and to murder the man who killed his parents. A first novel from an author born in Aberdeen, who writes under a pseudonym. Published on 13 January by Allen and Unwin, 18s

Tiger in the Honeysuckle by Elliott Chaze. In a small city in Mississippi, a Southern-born newspaper reporter re-examines the white establishment, and falls in love with a Negro girl. Published on 10 January by Heinemann, 30s

The Ghosts by Kathrin Perutz (*below*). Her third novel, again about a "bachelor girl", this time a hairdresser on holiday in Spain. She meets a writer, returns to New York to find that she is pregnant. Published on 10 January by Heinemann, 25s

Writer Kathrin Perutz—ghosts and bachelor girls

Ballad of a Stone Picker by George Ryga (*above*). A second novel, set in Canada, about a man "old at 28", trying to wrest a living from the land, while his younger, and more brilliant brother studies, and dies, in England. 13 January, Michael Joseph, 25s

PLAYS

Incident at Vichy by Arthur Miller. One set, one act, nine men and a boy in a detention room in France, 1942. Gradually they are forced to realize they are all Jews. The play opens at the Theatre Royal, Brighton, on the day the book is published, 10 January, by Secker and Warburg, 21s

POETRY

Selected Poems: Gunter Grass. A selection in German with translations by Michael Hamburger and Christopher Middleton. The first appearance of translations of the poet, sculptor and playwright who was born in Danzig in 1927 and who now lives in Berlin. Secker and Warburg, 10 January, 18s

The Bit Between My Teeth by Edmund Wilson (*below*). 44 essays, reviews, imaginary interviews written since 1950 complete Edmund Wilson's attempt "to contribute a little to the general cross-fertilization". Published on 10 January by W H Allen, 42s

BIOGRAPHY AND LETTERS

Father Figures by Kingsley Martin. The opening volume of Kingsley Martin's autobiography covers the years 1897-1931, from the time when he was overshadowed by father figures: his father, his masters, Bernard Shaw "my favourite father figure", to the time on the *New Statesman* when "as editor I had to stand on my own feet and appear adult", and he even finds himself becoming a father figure. Published on 10 January by Hutchinson, 35s

Aly: a biography of the late Aly Khan by Leonard Slater. A first book after 20 years in journalism. Interviews with 100 people who knew Aly, especially women. Published by W H Allen on 10 January, 30s

Sir Winston Churchill: selections from his letters and speeches. Compiled by Guy Boas. The epic and the personal, from the Fourth Hussars to reflections on painting. Published by Macmillan, 10 January, 15s

HISTORY

The Most English Minister by Donald Southgate. A study of Palmerston, his passionate protection of the British interest abroad, his conservatism at home. Published to commemorate the centenary of his death by Macmillan on 10 January, 45s

The North Britons by Richard Feachem. Comprehensive, illustrated account by the dedicated excavationist of life in North Britain from about 7000 BC to the 1st century AD. Published by Hutchinson on 10 January, 45s

The Great Regent by Dorothy Moulton Mayer. Biography of Louise of Savoy (1476-1531), regent of France during the minority of Francis I. Lady Mayer's second historical biography, researched during five years. Published by Weidenfeld and Nicolson on 6 January, 42s

COOKING

Chinese Cooking for Pleasure by Helen Burke. Helen Burke has collaborated with Fu Tong to produce illustrated recipes of Chinese food, from noodles and roast pork dumplings to sweet and sour trout and Cantonese duck. Translations are given (Gee Yuk Jing Dan=steamed omelet). Published just before the Chinese New Year by Paul Hamlyn, on 10 January, 15s

SPORT

Formula One by Anthony Pritchard. Study of Grand Prix Racing since 1946. The legendary Alfa Romeos, the Mercedes-Benz of 1954, the 1½ litre formula, the Ferguson. Illustrated, and published by Allen and Unwin on 13 January, 42s

The World of Cricket, edited by E W Swanton. 70 authors on cricket past and present; a history of the game and 300 biographies. Chapters by Ray Robinson, Colin Cowdrey, Neville Cardus, John Arlott, Alec Waugh, Arthur Rigley, R Benaud, Ian Peebles. Published by Michael Joseph, on 13 January, 6 gns

THRILLERS

The King of the Rainy Country by Nicholas Freeling (*below*). A crime novel set in Germany, Austria, France and Spain, from an author who believes that this form of writing must be accepted as literature. Published by Victor Gollancz on 13 January, 18s

DISCS: JULIE FELIX CHOOSES HER FAVOURITE LPS

Julie Felix is 23 years old, born in California of Mexican descent. After "busking", as she calls it, round America she came to Europe. She has "busked" all over the Continent and Scandinavia playing in cafés and restaurants. Julie arrived in England a year ago, and immediately realized that folk music was a growing concern. Since then she has appeared at Fairfield Hall, on the Eamonn Andrews Show – on which she is the only female vocalist to appear two consecutive weeks – the Val Doonican Show and Juke Box Jury. Julie has cut a few discs in England with considerable success. She says her work is inspired by Bob Dylan and Tom Paxton, but she loves all kinds of folk music

It's Monk's Time. Thelonious Monk (CBS BPG 62391) ● Lulu's Back In Town ● Memories Of You ● Stuffy Turkey ● Brake's Sake ● Nice Work If You Can Get It ● Shuffle Boil

Monk and Rouse, partners now for many years, provide brilliant interplay in this collection of standards and originals

Misterioso. Thelonious Monk (Riverside RLP 279) ● Nutty ● Blues Five Spot ● Let's Cool One ● In Walked Bud ● Just A Gigolo ● Misterioso

Monk proves once again that he alone has complete mastery in his own weird and wonderful compositions. A remarkable artist, Mr. Monk.

Sketches Of Spain. Miles Davis (CBS BPG 62327) ● Concierto De Aranjuez ● Will O' The Wisp ● The Pan Piper ● Saeta ● Solea

The emotions projected by Davis's solos in "Concierto De Aranjuez" are quite remarkable, he seems totally absorbed by the intense Spanish ambiance. An album arranged and conducted by the sensational Gil Evans

Farewell Angelina. Joan Baez (Fontana TFL 6058) ● Farewell Angelina ● Daddy, You Been On My Mind ● It's All Over Now, Baby Blue ● Will You Go, Laddie, Go ● Rangers' Command ● Colours ● A Satisfied Mind ● The River In The Pines ● Pauvre Ruteboeuf ● Sagt Mir Wo Die Blumen Sind ● A Hard Rain's A-Gonna Fall

Lift To The Scaffold. Jazz Track. The Miles Davis Quintet & Sextet (Fontana TFL 5081) ● Lift To The Scaffold ● On Green Dolphin Street ● Fran-Dance ● Stella By Starlight

This is the original music of the film "Ascenseur Pour L'Echafaud" composed by Miles Davis. Probably the first time a film company has made intelligent use of jazz as background music for a film, it is surprisingly impressive. I am always taken back by the feeling of the speed and tension Miles builds up of the race in "Sur L'Autoroute". This brilliant album is a collectors' piece for modern jazz fans

Bert Jansch (Transatlantic TRA 125) ● Strolling Down The Highway ● Smokey River ● Oh, How You Love Is Strong ● I Have No Time ● Finches ● Veronica ● Needle of Death ● Do You Hear Me Now? ● Rambling's Gonna Be The Death Of Me ● Alice's Wonderland ● Running From Home ● Courting Blues ● Casbah ● Dreams Of Love ● Angie

The talent of this young British folk/blues singer is shown at its best here on his first record. Bert Jansch creates a soulful atmosphere with his personal interpretation and expression of the blues

Bringing It All Back Home. Bob Dylan (CBS BPG 62515) ● Subterranean Homesick Blues ● She Belongs To Me ● Maggie's Farm ● Love Minus Zero/No Limit ● Outlaw Blues ● On The Road Again ● Bob Dylan's Dream ● Mr Tambourine Man ● Bates of Eden ● It's All Right, Ma ● It's All Over Now, Baby Blue

The protest, folk and ballad singer, all found in Bob Dylan as he sings with communicative feeling on "Bringing It All Back Home" with some of his best compositions. Particularly recommended for Dylan lovers is *It's All Over Now, Baby Blue*

Fairy Tale. Donovan (Pye NPL 18128) ● Colours ● To Try For The Sun ● Sunny Googe Street ● Oh, 'Deed I Do ● Circus of Sour ● Summer Day Reflection Song ● Candy Man ● Jersey Thursday ● Belated Forgiveness Plea ● Ballad Of A Crystal Man ● The Little Tin Soldier ● Ballad of Geraldine

In this album we find the protests of many young people in Britain expressed by Donovan in "Fairy Tale", all with a sprinkling of cynicism and, perhaps, sarcasm for modern society. These sounds project some of the confused thoughts of the modern generation

Restaurants

WRITERS ON RESTAURANTS

The White Tower
by Willie Frischauer

The food at the White Tower is better than almost anywhere in Athens. But because a man's view of a restaurant is liable to reveal as much about him as about his subject, I must, House of Commons-wise, declare my many interests.

I love Greece and like people who like Greece – most White Tower regulars do. I like John and Eileen Stais whom I have watched building up the White Tower from their modest five tables in 1939 to 27 (to make a small lounge and more elbow-room they recently reduced the number to 22 – how extraordinary in these space-hungry days). And I like the way they have kept up their standards against the pressure of deteriorating taste.

Unlike the proverbial curate's egg, a restaurant can be good in parts. It all depends on one's inclinations. The status of the clientele, the design by a rave interior decorator, the manager's gleaming teeth bared in a professional smile are as important to some as the quality of the cuisine (ever seen the duchesses paying homage to Luigi at Claridge's?).

To me most bistros suffer from inadequate menus, overworked waiters and absentee chars; most of the big, glossy eating places are incongruously expensive and – well, glossy, big and soulless. But like Odysseus escaping the lethal twin rocks of Scylla and Charybdis, John Stais has succeeded in steering a middle course. The White Tower is cosy, polished, distinct.

It is Bloomsbury at its best. It started as Homer's Hotel, and was taken over as the Eiffel Tower by Herr Stulick, an Austrian veteran of the Franco-Prussian war who had been chef to Kitchener of Khartoum. The young Augustus John moved into the studio upstairs and, when the restaurateur fell on hard times, gave him a small annuity. After Stulick's death John Stais took over – the restaurant, not the annuity – and gave it the name of a famous landmark in Salonika where he had fought in World War One. He collected Greek cartoons and sketches to decorate the walls of his White Tower, and today there is not an empty space left.

John, who hails from Cyprus, and his handsome wife Eileen from across the Irish Sea, have introduced many dishes with a personal association, some recalling happy memories, some for more practical

Welcome at the White Tower – Bloomsbury at its best, says Willi Frischauer

reasons. The Bouboulina fish salad, for instance, (named after a heroine of the Greek War of Independence) appeared on the menu after John Stais had seen his old chef licking his chops when eating what he described as "a little salad my mother used to make for me as a treat." Other dishes represent Stais variations on established themes like the moussaka kotopouli, finely chopped fresh beef, seasoned and put between sliced aubergines, topped with Bêchamel, sprinkled with Parmesan and baked in the oven. A chicken pilaf brings out its full flavour.

What I find so appealing about John Stais is the sentimental approach of a culinary romantic who, save for a sound native business sense, might feel tempted to give his food away. He cares about it, goes to market every morning, not at the crack of dawn but around 8 or 9 a m, and still gets what he came for: "Everybody knows me and knows what I want!"

Three chefs (Luigi, Nino and Costaki) with two assistants mould the raw material from Covent Garden, Smithfield and Billingsgate (plus a few imports) in John Stais' Hellenic image. And the enchantingly-named dishes, though very Greek, soon appeal to an educated palate. (The wine list, incidentally, is one of the best in London.)

Eileen Stais keeps the service up to scratch, and it rarely flags. Most of the waiters are Cypriots, Stais-trained (few better than Panicco, one of the young White Tower veterans). When service deteriorated on one occasion, Eileen invited the offending waiter to take a guest's-eye view of the service, and dine at the White Tower at her expense: "What – on my night off?" he protested.

He might have done worse. His order would have been taken by Mary or Peggy, Eileen's two nieces, who are as attractive as they are efficient. And the company is as spicy and attractive a mixture as the food. On a recent evening I found myself in the company of Labour's Greek expert, Francis Noel-Baker MP, actress Peggy Cummins and disc jockey David Jacobs, with a near-royal couple tucked away in a corner and a sprinkling of erudite young professionals, cosmopolitan businessmen, arrivée academics and authors. Two other regular diners there are Mr Iain Macleod of the Shadow Cabinet and Mr Paul Johnson, Editor of the *New Statesman*.

For the type of food and service provided by the White Tower, prices are naturally not low. But neither are they startlingly high. After a recent entirely satisfactory dinner for my wife, and myself, with wine, the bill was a tolerable £7 5s 6d, without the tip.

Selective restaurant guide especially compiled by Neil Rhind, Editorial Manager of the Good Food Club. The Club's Good Food Guide (published by Consumers' Association and Cassell) has 1600 entries covering the whole country. C.S. Closed Sundays. Lunch is approximately noon to 3 p m, except where otherwise stated. The name of the proprietor, where given, follows immediately after the telephone number

W 1

AKROPOLIS, 34 Charlotte St, W 1 **(MUS 2289).** Mr Stori. Dinner 6-11.30. C.S. The Akropolis (which moved from Percy Street) has a long, international and dear menu, but it is the Greek dishes on the back of the *carte* which have given it its reputation. *Melitzames Imam Bayaldi* (aubergines stuffed with onions etc. 6s 6d), *kebab* (15s 6d), *souvlakia* (15s 6d), and the elaborate *moussaka Akropolis* (15s 6d) are all reliable and authentic specialities. You must be prepared to wait a little for their cooking. Greek sweets 3s. Licensed: carafes 18s

BAKER & OVEN, 10 Paddington St, W 1 **(HOP 1577).** 12-3; 6-11. There was a bake-oven here, so the name isn't quite as whimsical as it may at first seem. It is a pleasant, quite new cellar-restaurant with two beer and wine bars on the ground floor. In the basement one dines in alcoves under the road. Onion soup with *croûtons* and fresh parsley is very good value at 2s; the veal, ham and egg pie with fresh vegetables remarkable value at 5s 6d. Steak & kidney pie much commended. In the wine bar you can get a glass of Chambolle Musigny for 2s 9d, and the rolls are hot. Draught beers

THE DIPLOMAT, 20 Mount St, W 1 **(MAY 3200).** Manager: Charles Bradshaw. Dinner 7-11.45. Customers can stay to 1.30 a m. C.S. This is Guy Gluckstein's new prestige restaurant, which he has designed to give you the finest food in as fine a setting as possible. Whether they achieve their aim with the food only time (and your pockets) can tell. Prices start at 30s. for a three course *table d'hôte*, the cost of your meal being determined solely on the price of the main dish chosen. Only oysters and caviar are charged extra. Special lunch menu, changing daily at 30s. Special supper from 10.30. Wines carefully chosen and priced to match the menu

BIAGI'S, 39 Upper Berkeley St, W 1 **(PAD 0394).** Gianpiero Biagi. Dinner 6-11.45. A trattoria decorated with a nautical touch, though I hope they never have need to use the life-belts. The menu is long, Italian, and not wildly dear. The *plats du jour* are from 9s 6d to 12s 6d (including vegetables) and the *à la carte* main dishes cost about the same but without the garnishings. *Peperoni all' olio* (4s 6d), *moules marinières* or the *lasagne* should be good starters; there are *saltimbocca* and *scallopine alla crema* for later on. The *zabaglione* or the *sambucca* would make a suitable finish to the meal. Mostly Italian wines; carafes at 8s and 15s 6d, by the glass 2s 6d

CAPRICE, Arlington St, W 1 **(HYD 5154).** Lunch 12.30-3; dinner 6.30-1 a m. C.S. Possibly one of London's top ten. Nor, if you keep to the fixed price lunch (29s 6d) or dinner (39s 6d), will it bankrupt you. Set meals include many classical French dishes cooked with great skill. Among the specialities, the calf's head *vinaigrette*, wild duck, baby lamb and *noisette de chevreuil Smitane* extremely good. Service impeccable. There is an enormous wine list, though it is by no means the cheapest in the metropolis

CORDON BLEU RESTAURANT, 31 Marylebone La, W 1 **(WEL 2931 & 3880).** Rosemary Hume. Coffee 10-11.30; tea 3.45-5.30. C.S. and in evenings. All the cooking here is done by graduates of the Cordon Bleu Cookery School. So really this is a shop window for the school but a window for real shopping and not just for fun. The soups and egg dishes are good starters, the cold table really first class with main dishes about 10s. The sweets are outstanding. Wines by the carafe from 12s 6d, by the glass from 3s. They only take bookings for noon and 12.15 and it gets very crowded by 1 o'clock, so be sure to make your reservation early.

FORTNUM & MASON, 181-4 Piccadilly, W 1 **(REG 8040).** Meals served in restaurant or soda fountain from 12-11.30 p m to 12.30 a m Sundays in the Fountain. Then C.S. As well as having one of the most famous and interesting food shops in the country Fortnum's also has a most reliable restaurant and genuine soda fountain. The former, on the fourth floor, has an international menu with main dishes in the 10s 6d to 15s range; while the latter caters primarily for lighter meals. Sandwiches open and closed. The small snacks include a perfect example of Fortnum's sophistication baked potato stuffed with Serugian caviar – and sweet and savoury pies baked in their own bakeries. The ice cream and fruit drinks are very good. Licensed; wines by the carafe and glass in both departments. There is an entrance to the Fountain in Jermyn St

HOSTARIA ROMANA, Dean St, W 1 **(REG 2869).** Mansi, M Carboni. Dinner 6-11.30. A crowded and rather noisy Italian restaurant, not dear and with a nicely varied menu. The *abbacchio* (roast baby lamb in the Roman style 9s 6d) is the speciality here, the minestrone (3s), *lasagne* (5s 6d), spaghetti (5s 6d), casserole of duckling (10s 6d), and scampi sauté (12s 6d) are good, and include vegetables where necessary at no extra cost. Licensed: wine by the glass 3

HUNGARIAN CSARDA, 77 Dean St, W 1 **(GER 1261 & 4294).** Mr Weisz. Dinner 6-11. C.S. This long-established Hungarian restaurant boasts a number of dishes on its menu that you probably won't be able to get elsewhere in London – at least not very often. Smoked sturgeon (7s 6d), hare in cream sauce (9s 6d), roast sucking pig with the proper appurtenances (10s 6d) and *sholent* with *rindskamm*. The goulash and cream cheese pancakes are very good. Long wine list with a number of Hungarian wines; carafes (7s) and by the glass (Tokay 3s 6d)

LEONI'S QUO VADIS, 26-29 Dean St, W 1 **(GER 4809 & 9485).** Signor Leoni. Dinner 5.30-11.15. C.S. lunch. Dinner 6.15-10. The Quo Vadis is rather antiquated compared with the newer *ristorante* springing up like mushrooms all over the capital. But this large, crowded Soho restaurant wears its 40 years very lightly. The *table d'hôte* lunches and dinners (14s 9d and 18s 9d) are good value, and *à la carte* long and varied; naturally the *pasta* and veal here

are good, so are the hors-d'oeuvre trolley, kidneys and duck. Long wine list; some by the carafe about 19s 6d, by the glass 2s 9d

TINKER'S FARE, 8 Mill St, W 1 **(MAY 8947).** Meals served from 11.45-5 p m. A very smart friendly and inexpensive place for a quick, light lunch, but interesting enough in its cooking to make it a place to go out of your way for. The crab salad with home-made mayonnaise (5s), prawn & fish casserole (4s), kidneys in brandy sauce with noodles (5s), and the cheese *salé* (cheese pie with salad, 4s) are all very enjoyable. Apricot shortbread pie (1s 9d) and the plum *soufflé* cream (1s 6d) are excellent sweets. Licensed: 8 wines by the glass (2s 6d)

TRATTORIA TERRAZZA 19 Romilly St, W 1 **(GER 8891 & 3334).** Dinner 6-12. This alive, bustling southern Italian restaurant now has four dining rooms in operation yet is always full. The cooking is influenced by the cuisine of the Amalfi coast: egg and kidney in Marsala (5s 6d), *zuppa Terrazza* (3s 6d) are good to begin with. For a main course the *petto di pollo Sorpresa* (15s 6d), *calamari all Luciana* (ragout of baby octopus 12s 6d) and the grilled scampi are very good. Sweet pancake or caramelized orange for afterwards. Carafes of wine 15s 6d, by the glass 3s 6d

WHITE TOWER, 1 Percy St, W 1 **(MUS 8141).** J Stais. Dinner 6.45-11. C.S. The White Tower has long been one of London's most distinguished restaurants. Its menu is mostly Greek, and it is this type of food you must eat here. *Taramasalata, avgolemono,* stuffed vine leaves (*dolmades*) for the hors d'oeuvre; for a main course *moussaka* (21s 6d but enormous), *pilaff des fruits de mer* (15s), or *shashlik* at the same price. The atmosphere is most agreeable and customers are never hurried, whatever the time of day. Large, well-chosen wine list; Greek house wine 21s; carafes 22s 6d

W 4

NOUFARO RESTAURANT, 187 Chiswick High Rd, W 4 **(CHI R 9870).** Mr Lymbouris. Dinner 6-11. C.S. The Noufaro specializes in mid-Oriental cuisine; as the proprietor is a Greek-Cypriot it is not very surprising that his national dishes can be found on the menu. Stuffed aubergines (9s 6d), stuffed vineleaves (10s 6d), *afelia* (pork in wine, 8s 6d), and for sweet, *galadoboureko* (1s 6d). The waiters are in national costume; after 10 guitarists sing Greek songs. Licensed: Greek and Cyprus wines from 12s or so, by the glass from 2s

W 8

BEOTY'S, 14 Wright's Lane, W 8 **(WES 8525).** T Frangos. Dinner 5.30-11. C.S. This is the parent of the Beoty's in St. Martin's Lane. One of its attractions is that it has a balcony which is one of the few places in London where you can eat out of doors. Similarly Greek in character; at this branch try the *taramasalata* (a *pâté* of cod roes), Cyprus *stefado,* or the *pilaff de poulet à la Grecque.* The prices are also similar. Greek wines from 14s 6d; carafes of *retzina* 15s

LES PIES QUI RIENT, 2 Abingdon Rd, W 8 **(WES 3737-8).** Willoughby's Kensington Restaurant, Ltd. Dinner 7.30-1. Almost a tentative entry to this column, for though the magpies may laugh you won't at the bill when it comes, and the restaurant can be variable in its quality. Never mind, when it is good there are smiles all round for such dishes as Greek fish soup and stuffed vegetables for starters, *poulet Meurice,* red mullet, or the *poulet vallee d'Auge* for the main course, and orange with sultana sauce for sweet. Main dishes cost about 17s 6d or so. Masterly wine list, moderate in size and price. Guitarists from 10 p m to 1 a m

TUN OF PORT, 31b Holland St, W 8 **(WES 9277).** Bill Sykes. Dinner only 7-midnight. C.S. Despite the proprietor's name this is not a Dickensian restaurant – far from it. The menu and decor suggest a less inhibited century, but all this doesn't seem quite so shocking any more. Don't go here for a quick supper but devote your whole evening to the *fondue Bourguignonne* (15s), wine merchants' fillet (14s) or the fish pie. The cheese and a free glass of port is very good value. Licensed: wine in carafes 11s 6d

W 12

BERTORELLI'S, 23 Shepherd's Bush Gn, W 12 **(SHE 2661).** Bertorelli Brothers. Dinner 5.30-10. C.S. & Mon evenings. This is a friendly, inexpensive and old-fashioned place, like its parent restaurant in Charlotte St. The food is Italian and the menu is long: *ravioli bolognese* (4s 6d), *osso buco* (7s 9d), veal with peppers (8s 9d) and the jugged hare are some of their best dishes. The service is friendly and unhurried. Chianti in carafe 16s; by the glass 2s to 3s. Oasis in the desert of Shepherd's Bush

W 14

THE BELVEDERE, Holland House, Holland Park, W 14 **(WES 4641).** J Lyons & Co. Dinner 6-11.30 (Sun 6.30-11). How pleasing it is to report on a restaurant in a London park where the food isn't terrible. This park setting – floodlit gardens and peacocks – is worth going to see just on its own. *Terrine de gibier* (6s 6d) and the *suprême de volaille du champignons* (13s 6d) have already found favour. Free chocolates with your coffee. Licensed: a good Mâcon 18s 6d

SW 1

EBURY WINE BAR, 139 Ebury St, SW 1 **(SLO 5447).** 12-3; 6-11 (12-2; 7-10.30 Sun). The food at the Ebury is mainly of the Danish open-sandwich variety, with a number of specialities like curried prawn, or cottage cheese with sliced apple and dates, or cold meats and salad (from 6s 6d). In particular the smoked cod roe on pumpernickel (3s) and the 6s *boeuf tartare* are good. On the drinkable side of the menu there is a decent range of wines by the glass or pitcher: Beaujolais, rosé, Aligoté, hock claret and Sauternes (from 1s 8d the glass, or 9s the pitcher)

EDELWEISS, 15 Eccleston St, SW 1 **(SLO 6922).** J Kaeser. 6.30-11.30. London's only Swiss restaurant and the most sensible place to go for the classic Helvetian dish – *fondue.* They do *fondue maison* (the cheese one, 30s for 2) and *fondue Bourguignonne* (scraps of steak cooked by you in boiling oil and dipped in piquant sauces, 34s for 2). The rest of the menu is vaguely French, and not dear. A nice clean place with friendly service: you sit in small alcoves and dine by candlelight. Licensed: Swiss wines from 17s 6d (Neuchâtel); by the glass 2s 6d

SW 3

PARKES, 4 Beauchamp Pl, SW 3 **(KEN 1390).** Tom Benson, J L Chamberlain, Beecher Moore. Dinner only 7.30-11.30. C.S. Many people think this is the finest restaurant in London. It certainly takes a lot of beating. Tom Benson took over as chef when Ray Parkes died, and has carried on the restaurant's tradition with exceptional originality and distinction. You pay £3 for a four-course *table d'hôte* meal which may include sweetbreads with cognac, mussels in a mustard soup, baby turkey with cherries and chestnuts, a salad with Roquefort *pâté,* and finish with a peach filled with lemon sorbet. The service is good, the wine list good but rather dear. You will certainly have a memorable meal. You must book well in advance

BROMPTON GRILL, 243 Brompton Rd, SW 3 **(KEN 8005/2129).** N. Karonias. Dinner 6-10.30 p m. C.S. lunch. The Brompton Grill has maintained a reputation for its good cooking of classic dishes for many years; even the staff seems to have been there a long while. There is a set lunch (17s 6d) with reasonable choice of main dishes, but the *à la carte* is the best. Fresh sardines *meunière* (8s 6d), a wide range of egg dishes, the classic *tournedos Rossini* (19s 6d), or the *scampi Newburg* (17s 6d) are sound stuff. The sweet trolley is remarkable. Impressive, expensive wine list; by the glass 3s 6d

FIDDLERS THREE, 15 Beauchamp Pl, SW 3 **(KEN 4252).** Dinner 6.30-10.30. C.S. This restaurant is proof that one can eat in London very modestly, yet have decent food that is properly cooked. Because the prices are so low the decor has to be kept functional: whitewashed walls, scrubbed tables and a blackboard menu. Cuisine basically British: duck soup, stuffed marrow, Norfolk stew with dumplings, baked wood pigeon, and the various fruit pies are tip-top value. Main dishes about 5s to 10s 6d including vegetables. Take your own drinks. A good family place

SW 7

CHEZ LUBA, 137 Cromwell Rd, SW 7 **(FRE 0200).** Niki. Dinner 6-midnight. This, as well as being one of the most expensive, can be one of the best East European restaurants in London, particularly when the proprietor is on hand to see that all is well. The *bortsch, blinis, kulibayka de saumon* and the *shashlik Caucasienne* are recommended; the vegetables are rather dear. Main dishes about 14s to 20s. There is accordion music, and Niki sometimes sings. Good vodka, naturally

JAMSHID'S, 6 Glendower Pl, SW 7 **(KNI 2309 & KEN 8045).** Mr Jamshid. Dinner 6.30-11. This is rather more expensive than most Indian restaurants but it is also rather better than most of them. Even so, it is still possible to have a good and varied meal for less than £1 per head. Kashmiri chicken *kebab* (11s 9d) is a splendid dish and the mutton curry (7s 6d) is well prepared and properly cooked. If you like mild curry try the *bhoona* chicken (10s 9d); if you have an asbestos mouth the chicken *vindaloo* (at the same price) should be hot enough. There are no half-portions here, so don't order too much and be prepared to wait a little. Wines in carafe 14s 9d; the lager at 3s is a much better idea

SW 19

LE CAFE ROYAL, 72 High St, Wimbledon, SW 19 **(WIM 0238).** M Rampoldi. Dinner 6-10.30. M Rampoldi offers Wimbledon residents Soho cooking at little more than Soho prices, and they ought to be grateful to him. His home-made *pâté* (4s 6d), avocado pear with prawns (4s 6d), and minestrone (2s 6d) are reliable starters. Chicken Christina (12s 6d) and the *caneton à la Grand Marnier* are good eating from the list of specialities called "*plats des gourmets.*" Licensed: wines rather dear

WC2

ANTONIO'S SPANISH RESTAURANT, 3 Long Acre, WC 2 **(TEM 9959).** Dinner 6 p m-3 a m. You must be very keen on things Spanish to really enjoy Antonio's. For not only are there flamenco dancers but the ceiling is low and the noise level high. Even the waiters have been known to sing. Stick to the Spanish dishes: *gazpacho* (3s), eggs *alla Flamenca* (7s 6d), *paella Valenciana* (14s), and for sweet the traditional Spanish sweetmeat, *turon* (crushed nuts and honey). Over 20 Spanish wines from 17s 6d; by the glass 2s 6d

MON PLAISIR, 21 Monmouth St, WC 2 **(TEM 7243).** J C Viala. No lunches. Dinner 6-10.30. This very popular place looks like a Paris bistro, and just like a Paris bistro serves good French bourgeois food. You must book and you must not be late in claiming your table or you may be turned away. The *plat du jour* (about 12s 6d) is worth trying, though the *entrecôte Mon Plaisir* (11s 6d) *boeuf Bourguignonne* (9s 6d) and the *rognons de veau Madère* deserve investigation. Beer and wine licence; wine in carafes for 10s 6d, 6s 6d the half

N 3

PANOS RESTAURANT, 34 Ballards La, N 3 **(FIN 4068).** Mr Panos. Dinner 6-11. The Panos is not so Greek in its cuisine as it once was, but that is no reason for not trying the few Attic specialities that remain on the now, more cosmopolitan menu: *moussaka* (10s 6d) or *kebab* (10s 6d). The stuffed aubergines, the chicken Chanfaina (12s 6d) and the chicken Madrilene are good, and Mr Panos pays attention to details by providing olives and radishes before your food, and Turkish delight afterwards. Licensed: carafes 13s 6d, by the glass 3s 6d

SE 1

ANCHOR TAVERN, 1 Bankside, SE 1 **(GRE 2437).** 12-3; 6-11. This is an old pub overlooking the river, and because of its antiquity and appearance it is much frequented by tourists. In a restaurant on the ground floor there is plain cooking and a smallish menu of grills and such: mixed grill (11s 6d) or pork chops (9s 6d) for example. Main dishes include potatoes and a garnish. On Tuesdays there is a most delicious Queen's Pudding. Usual pub drinks with a short, not-excessively-priced wine list. You must wait in the bar while your table is being prepared

NW 1

BARQUE AND BITE, Regent's Canal, 15 Prince Albert Rd, NW 1 **(GUL 8137).** Geoffrey Cassen. Dinner 7-12. Closed Sat lunch. It is interesting that mankind will go and eat meals in the bowels of the earth, at the top of a tower, or floating on the water and pay quite a lot of money for the privilege. No doubt the psychoanalysts have an enlightening answer. If you are one of those who suffer from such compulsions the Barque and Bite will indulge your vice as well as feeding you pretty well. The *pâté* (5s 6d), an escalope in red wine sauce with cherries (14s 6d) and various ways with hare (from 11s 6d) are worth investigation. Wines from 13s 6d

NW 3

CELLIER DU MIDI, 28 Church Row, Hampstead, NW 3 **(HAM 9998).** Henri Saux. Dinner only 6.30-11. C.S. This *is* a cellar, and the food *does* originate from the Midi. So if you want a truly authentic French regional meal it is worth ordering the casseroles: *pot au feu* (10s 6d) and *boeuf Alaric* (10s 6d); *poulet Fontgrande* (12s 6d) is very good, too. The soups, coffee and service are exactly as they ought to be. No licence here, but they will send out or you can bring your own drink for 3s corkage

THE HUNTSMAN, 15 Flask Walk, NW 3 **(HAM 0769).** Dick Rumsey. Dinner only 6.30-10.30. C.S. When the Huntsman first opened the proprietor was a New Zealander and the chef an Italian: now the proprietor is an Englishman and the chef a Pakistani. Yet the food here reflects none of their national cuisines to any extent, except perhaps the Englishman's, and even this is unusual: venison Hungarian style with junipers (9s 6d), basket of rabbit in gooseberry wine (9s), spiced beef (8s 6d), and lamb with pine-nuts (8s 6d). Bananas in honey with sliced ginger and whipped cream (3s 6d) seems the right sort of thing to end a meal with. Bring your own booze

NEW DELHI, 13 New College Parade, Finchley Rd, NW 3 **(PRI 9976).** Dinner 6-12. A small restaurant with blown-up pictures of Himalayan scenes on the walls; it is very clean, it is often crowded. The mutton, chicken and vegetable curries are good eating here; the lamb *biriani* and *rhogan gosht* excellent value. You should be able to eat well for less than 10s a head. Licensed: well-cooled lager

E 1

BLOOM'S, 90 Whitechapel High St, Whitechapel, E 1 **(BIS 6001).** Sidney Bloom. Meals from 11 a m-10 p m Mon-Thur; 11-1 p m Fri; 11-midnight Sun: closed Sat. Kosher food doesn't begin and end with salt beef though this is one of the things you ought to try at this bustling and cheerful restaurant. Bloom's is probably the best place in London for stuffed *kishka* (6s) and *cholent* (a sort of casserole with meat dumplings). The sweet and sour cabbage and the *latkas* (fried potato cakes) are rather nice. There are no bookisng and it gets crowded, so go early and take your own wine

Night life

DISCOTHEQUES

Informal nightclubs and restaurants with dancing, usually to gramophone records. Some discothèques feature musicians from time to time

Ad-Lib, Charles House, Leicester Sq, WC 2 (REG 0983). 10 p m-4 a m. Annual membership 5 guineas; overseas members 3 guineas. First drink and cover 25s, subsequent doubles 10s 6d. Short grills menu and Ad-Lib Titbits Tray 15s 6d-£1. *Entertainment:* Dancing and discothèques.

Annabel's, 44 Berkeley Sq, W 1 (MAY 3558). Drinks: 6.30 p m until late. Food: 7.45 p m until 1.30 a m. Annual membership 12 guineas, temporary or under-25 membership 5 guineas. Dinner, dancing, about £6-£7 a head. Drinks: whisky 10s 6d double; cover charge for dancing and drinks only, 17s 6d. *Entertainment:* discothèque, late dining club

Black Angus, 101 Edgware Rd, W 2 (AMB 2913). Hours 12 noon to 3 p m, 5.30 p m to 2 a m. Prices *à la carte* only 25s-30s a head. Drinks: wine carafe 18s, whisky 3s. No service charge. Cover charge 2s. Discothèque dancing. Licence to 2 a m

Blaise's, 121 Queens Gate, SW 7 (KEN 6228). Opens 9 p m-2.30 a m. Membership 2 guineas. Mon-Thurs entrance free until 11 p m. Fri 10s. Sat 10s 6d girls; 12s 6d men. All alcoholic drinks 3s. Chinese food, about 15s per head. Records and a different live group every night. Roulette 2s 6d min. Blackjack 5s

Chalet Suisse, 74 Charlotte St, W 1 (MUS 0036 & LAN 3626). 7.30 p m to 1.30 a m including Sunday. Membership 1 guinea. Entrance fee from 5s weekdays to 10s weekends. Dinner approx £1 a head. Spirits 3s. Beer 2s. 6d. *Entertainment:* currently Eddie Dushan, discothèque dancing, blackjack, roulette

Club Concorde, 37/39 Oxford St, W 1 (GER 7945). 7.30 p m to midnight every night except Mon. Annual membership: 10s gentlemen, 5s ladies. Entrance fee from 3s 6d to 8s 6d. No food, popular bar prices. *Entertainment:* discothèque dancing, roulette

Countdown, 1a Palace Gate, W 8 (KEN 4092). Fri & Sat only 8.30 p m to 2 a m. Annual membership £2 or 5s per month. Students and girls half price. Entrance fees: Fri & Sat, 5s to members, 7s 6d to students who are not members, 10s to anyone else. Snacks, toasted sandwiches, etc., coffee, soft drinks, wine licence till 11 p m at 2s 6d a glass. *Entertainment:* 3 cabarets of folk singing, currently Ivan Holmes, the Shades of Gray. Discothèque dancing

Cromwellian, 3 Cromwell Rd, SW 7 (KNI 7258). 8 p m-2 a m. Annual membership 3 guineas, entrance 7s 6d members, 12s 6d guests. Small grills menu about £1 a head plus drinks (average club prices). *Entertainment:* Several groups, discothèque, casino

Dolly's, 57 Jermyn St, SW 1 (GRO 5927). 10.30 p m-4 a m. Closed Sunday. Annual membership 5 guineas. No entrance fee. Cover charge 1 guinea, includes first drink. Whisky, sold by miniature, 10s. Wines 36s. Steaks, salads and Danish specialities 12s 6d. Special breakfast from 3 a m

Downstairs, May Fair Hotel, Berkeley St, W 1 (MAY 7777). 10.30 p m-2.30 a m. No membership. Entrance 10s (Sat £1). Includes free snacks, sandwiches, etc. Double whisky 7s, gin 6s 6d, champagne £2 5s, *Entertainment:* Trio from 11.0, cabaret 12.30

Flamingo, 33/37 Wardour St, W 1 (GER 1549). Closed Mon. 8-11 p m Tues, disc session. 7.30-11.30 Wed, big name band session. 8-11 Thur, disc session. 7.30-11.30 & midnight to 5 a m, Fri, band session and usually US star. 7.30-11.30, midnight-6 a m, Sat, band session. 3-6 p m & 4.30-11 p m, Sun, band session. Membership (incl in first visit) 7s 6d early session, 15s late session. Entrance 5s early session, 10s late session (more if big name). Tues, Thur record sessions 3s 6d. Unlicensed

The In-Place, 2 Allsop Pl, NW 1 (HUN 1873). 9 p m till 4 a m every night except Sunday. Annual membership 3 gns. Entrance and first drink 25s, thereafter 5s. *Entertainment:* gambling, discothèque (restaurant temporarily closed)

The 007, Hilton Hotel, Park La, W 1 (HYD 8000). 6.30 p m-2 a m. No entrance fee. Service charge 12½ per cent. Light supper from 11 p m from 13s 6d. Whisky 6s. Goldfinger cocktail 7s. Discothèque and a band from 9 p m

Saddle Room, 7 Hamilton Pl, W 1 (GRO 4994). 10 p m to 5 a m except Sunday. Membership £1 2s 6d (membership temporarily closed). Entrance and first drink £1, subsequent drinks 3s 6d. Short grills menu about £1 to 25s a head. *Entertainment:* discothèque, dancing, 2 fruit machines

Scotch of St James's, 13 Masons' Yd, Duke St, SW 1 (TRA 6109). 10 p m-4 a m. Annual membership 5 guineas. Entrance 10s members; 15s guests. Grills menu about £1 a head till 3.30 a m. Drinks, single 5s; miniature 10s. *Entertainment:* Resident group, impromptu performances by famous clientele, cabaret

SPECTACULARS & CABARETS

Allegro, Bury St, St James's, SW 1 (WHI 6767). 8.30 p m-2.30 a m. Cabaret 12.30 a m. Dinner £2 7s 6d. *Entertainment:* Dancing to 3 bands, cabaret. Currently: Paddy Roberts

Astor, Berkeley Sq, W 1 (GRO 2366). 10 p m-4 a m. Closed Sun. One-hour cabaret, 1 a m. Annual membership 1 guinea. No entrance fee but minimum food charge £1 1s. Whisky and gin 5s a measure. *Entertainment:* Two bands, cabaret. Currently: Alain, Noel & Zena, Zona

Blue Angel, 14 Berkeley St, W 1 (MAY 1443). Bar opens 6.30 p m, restaurant-cabaret room opens 10 p m, cabaret at 1 a m. Annual membership 3 guineas, cover charge 5s a head after 11 p m. Short grills menu about 25s a head. Drinks at saloon bar prices with slight increase after 11 p m. *Entertainment:* cabaret, dancing to two bands from 10.15. Cabaret: The Bonzos, Nigel Pegram, Jenny Johnson. Gambling: blackjack and roulette, stakes 2s 6d to £5. No hostesses, members must be partnered

Celebrity, 17 New Bond St, W 1 (HYD 7636). Dancing 10 p m-4 a m. No membership fees, no cover charge, in Lounge no minimum charge. In Show Room £2 minimum a head plus 12½ per cent service charge (the £2 to be spent on food and/or drink). *Entertainment:* Racing on films, Vive les Girls revue and cabaret, 11.15-1.15. Currently: Dailey & Wayne, Dinita Barry, Brian Freeman, Ivor Meggido Dancers

Churchills, 160 New Bond St, W 1 (HYD 2626). 6 p m-3.30 a m. No membership fee. Dinner 55s a head. Cover charge £1 a head includes late-night supper or breakfast. *Entertainment:* Two bands and two 1-hr cabarets at 11.15 p m and 1 a m. Cast of 40. Currently: Ravic & Babs, Trio Dorré, The Southlanders

Danny La Rue's, 17 Hanover Sq, W 1 (GRO 4203/5). 10.30 p m to 4 a m. Annual membership 2 gns. Entrance fee £1. *A la carte* menu about 35s per head plus wine. Licensed till 3.30 a m. *Entertainment:* Dancing to 2 groups and Danny La Rue & Company in Revue at 1.15 a m

Edmundo Ros, 177 Regent St, W 1 (REG 7675 & 2640). 9.30-3.30. Cabaret at 11 p m & 1 a m. Annual membership 1 guinea. Cover charge 30s a head. Full *à la carte* menu about £2 a head plus wine. *Entertainment:* The full Edmundo Ros orchestra plus Ballet Montparnasse

El Morocco, 15/16 Gerrard St, W 1 (REG 2931). 10 p m-3.30 a m. Cabaret 1 a m. No membership fee. Cover charge 10s 6d per head. Scotch, gin, etc, £5. Champagne £5, wines from 25s

Elysee, 13 Percy St, W 1 (MUS 4804 & LAN 3988). Midday to 3 p m and 6 p m to 12.30 a m daily including Sunday. Cabaret 3 times nightly of Greek music and dancing at 9.30, 10.30 & 11.30. Dancing from 8 p m to 12.30 a m to 3-piece band. International menu and menu specialising in Greek food, *à la carte* only, about 21s a head plus wines from 1 gn to £3. Whisky 3s. No service or cover charge. Licensed till 12.30 a m

Embassy, 6 Old Bond St, W 1 (HYD 5275). American Bar open 6.30 p m. Restaurant open 10.30-4 a m. Cabaret at 1 a m. Annual membership 2 guineas. No entrance fee, cover charge of £1. *A la carte* menu about 35s a head plus wine. *Entertainment:* Resident comedian Davy Kaye & dancers in Blues in the Night with Pat Ferris and Ingrid Anthofer, dancing

Eve, 189 Regent St, W 1 (REG 0879). 9 p m-4 a m. Entrance 30s members and guests, annual membership 1 guinea. *A la carte* menu about 35s a head plus wine. Whisky by the bottle about £5 (they'll keep it till next time). Whisky by the glass 3s 6d. *Entertainment:* Floor-show in two parts, 10.30 and 1 a m. Currently: Hermanos Bernales Ballet

Georgian, Georgian House, Bury St, St James's, SW 1 (WHI 2797). 12.30 p m-3 p m; 5.30-midnight. Annual membership 25s. No entrance fee, cover charge or hostess charge. Whisky 4s. Dinner with wine about £3 a head. *Entertainment:* Cabaret. Hostesses (pussies, not bunnies), dancing to quartet. No sales of toys, flowers, chocolates, lingerie, etc

Jack of Clubs, 10 Brewer St, W 1 (GER 6811). 9 p m to 3.30 a m. Closed Sundays. Cabaret at 1 a m. *A la carte* menu only, approx. £2 per head including cover charge. Service charge 12½ per cent. Wines from £1. Whisky 24s ¼ bottle. Dancing from 10 p m to 3.15 a m to 2 bands. Licensed till 3 a m

The Latin Quarter, 13 Wardour St, W 1 (GER 6001). 8 p m-3 a m. Floor-show at 9.30 and 12.30 a m. Dinner Dance & Floor-show: three courses 45s, four courses 55s. *Entertainment:* Floor-show: Folie Exotique, occasional discotheque in the Van Gogh Bar

L'Hirondelle, Swallow St, Piccadilly, W 1 (REG 0362). 6 p m-4 a m; 12-3 p m lunch. Shows at 2 p m, 10.30 p m, 1.30 a m. Three-course dinner, dance, show, 55s (Sat £3). Wine about £2-£2 10s; whisky 4s 6d a measure. *Entertainment:* Floor-show, two bands, hostesses. Currently: Jonnie Lee, Thérèse Jenart

Mexican Room, El Sombrero, 142/144 Kensington High St, W 8 (WES 0572). 8 p m to 2 a m, closed Sunday. *A la carte* menu only from 6s to 30s. Cover charge 7s 6d. Wines from 18s 6d to 35s. Whisky 4s including mineral water. Service charge 10 per cent. Dancing from 8.30 p m to 1 a m to El Sombrero Trio. Cabaret at 11.15 p m. Licensed to 2 a m

Murray's Cabaret Club, Beak St, Regent St, W 1 (GER 4623 & 3241) 8 p m to 4 a m. Dinner till 1 a m. Breakfast from 2 a m to 4 p m. Membership 1 guinea annually. Entrance fee 30s. *A la carte* menu about £2 per head plus wine. Breakfast 12s 6d. Hostess service at 1 guinea for each girl joining the party. Wines at various prices. Whisky £5 19s 6d bottle. Measure 4s. 10 per cent service charge. Dancing to two bands. Floor show "Les Femmes du Monde" at 10 p m and 1 a m

Negresco, 23 Brook St, Mayfair, W 1 (MAY 5374 & 2443). Restaurant 9.30 a m-3 a m. Club 9.30 p m-3 a m. Closed Sun. No entrance or membership fees. Five-course meal 30s (*à la carte* Mon-Thur). Whisky 3s 9d, beer 3s. *Entertainment:* Music, dancing, cabaret with Ronnie Ross, Art Fairbanks, Johnny Hawksworth, Jon Tremayne, Lord Kitchener. Showbiz guests often perform impromptu

Omar Khayyam, 50 Cannon St, EC 4 (CIT 2660 & 7363). Midday to 3 p m & 6 p m to 2 a m. No membership fee and no cover charge. *A la carte* menu about £2 per head, plus wines. Service charge 10 per cent. Drinks—sold by miniature—whisky 8s 6d. Middle Eastern & Continental menu with selection of 30/35 *hors d'oeuvres*. *Entertainment:* Dancing 8 p m to 2 a m. Cabaret and Belly Dancing at 10 p m and midnight. No parking problems in the City at night

Pigalle, 190 Piccadilly, W 1 (REG 6423). 7.30 p m-3.30 a m. Dinner from 7.30. No membership, no entrance fee. Dinner Dance & Show 57s 6d inclusive, plus drinks. M to F. Supper, dance & show 35s. Whisky, double, 7s. *Entertainment:* Spectacular floor-show, 2 orchestras

PENNY FRANCE, Churchills, *160 New Bond Street, W 1 (HYD 7636). Leading lady in the twice nightly spectacular show. Recently married to Las Vegas croupier Gill Ross. Ex-Bluebell girl, she sings, dances and leads the frolics. Shows at 11 p m and 1 a m—and there's a cast of 40 seen in a quick succession of dances and routines. No membership fee. Dinner about 45s a head. A cover charge of £1 includes late-night supper or breakfast*

Poor Millionaire, 158 Bishopsgate, EC 2 (BIS 3311). 7.30 p m-2.30 a m. Dinner dance and cabaret 2 guineas. Sat night 2½ guineas. No membership, no cover charge. 10 per cent service charge. *Entertainment:* Usually satirical, currently "Those magnificent men in their washing machines." 9.30-10.30 p m

Quaglino's, Bury St, St James's, SW 1 (WHI 6767). 7.30 p m-1.30 a m, inc Sun. Cabaret 11.45 p m. Dinner £2 10s. *Entertainment:* Dancing to 3 bands, cabaret. Currently: Paddy Roberts

Room at the Top, High Rd, Ilford, Essex (above Harrison Gibsons) (ILF 5588). 8 p m-2.30 a m. Closed Sun & Mon. Bar open till 2 a m. Tues-Fri, four-course dinner and dancing 35s. Sat, 39s 6d. Coffee 2s extra. *Entertainment:* Cabaret, dancing to resident group

Savoy Restaurant, Strand, WC 2 (TEM 4343). 8 p m to 2 a m. Cabaret at midnight. Dinner, Dance & Cabaret 49s 6d excluding coffee and wine, or *à la carte*. *Entertainment:* The Savoy Winter Show

Showboat, Lyon's Corner Hse, Trafalgar Sq, WC 2 (WHI 2781). 8.30 p m to 1 a m. Closed Sun. Lavish floor-show at 10.30 to 11.30 p m. No membership, cover or admission charge. 3-course dinner 37s 6d per head plus wines. Dancing from 8.30 p m to 10.30 p m and 11.30 p m to 1 a m. Currently appearing: Earle & Vaughan

The Society, 40 Jermyn St, SW 1 (REG 0565). Zodiac Bar

open 5.30 p m. Restaurant open 8 p m-3.30 a m. Cabaret at midnight. Evening for two with wine about £5 10s. Supper, dance & show. Mon to Fri 30s. Sat 35s, plus wine. *Entertainment:* Dancing, cabaret

The Stork Room, 99 Regent St, W 1 (REG 3686). 8 p m till 4 a m including Sundays. Dinner, Dance & Show with wine about £7 for two. *Entertainment:* Dancing to 2 bands and lavish floor show currently called "London Life" at 11.30 p m and 1.45 a m

Talk of the Town. Theatre Restaurant, Hippodrome Corner, Leicester Sq, WC 2 (REG 5051). Cocktail Lounge open 7.30 p m. Theatre-Restaurant from 8 p m-1.30 a m. No membership fee. Inclusive charge for three-course dinner, dancing and show 57s 6d. Extras: coffee, drinks and tips. South African hock £1 0s 6d. All else from 25s. Whisky 6s 6d a large measure. *Entertainment:* Spectacular. Floor-show 10 p m, international cabaret star 11.30. Currently: Frankie Vaughan

Winston's, 10 Clifford St, W 1 (REG 5411). 10 p m to 4 a m. Cabaret at 1.15 a m. Annual membership 2 guineas. Cover charge £1. *A la carte* dinner about £3. Whisky 5s. *Entertainment:* Dancing, floor-show & cabaret

Young's, 13/15 West St, WC 2 (GERM 2322). Ground floor midday till midnight daily, midday till 11 p m Sun. Dancing floor 8 p m to 2 a m, excluding Sun. Prices: ground floor 15s *table d'hôte* and from 15s *à la carte*. Dancing floor 30s minimum per head for dinner and dancing. Drinks: Whisky 3s 6d, wines from £1. *Entertainment:* Dancing to 4-piece band, starting at 8 p m. Cabaret Mon-Fri 10 p m and 11.30 p m, Sat 10 p m, 11.30 p m and 1 a m

DINNER & DANCE

Ambiance, 1 Queensway, W 2 (BAY 0990). Mon, Tues, Wed, 10 p m-1.30 a m. Thurs, Fri, Sat, 10 p m-2 a m. Dinner for 2 £4 15s. Dancing to Les Flambeaux festival-winning Trinidad Steel Band

Annabel's, 44 Berkeley Sq, W 1 (MAY 3558). 6.30 p m for drinks till late. Food from 7.45 p m-1.30 a m. Annual membership 12 guineas; temporary or under-25 membership 5 guineas. Dinner, dancing, about £6-£7 a head. Whisky 10s 6d double. Cover for dancing and drinking only 17s 6d. Discothèque, late dining club

Beachcomber, Berkeley St, W 1 (MAY 7777). 5.30 p m-1.30 a m. Minimum charge 30s a head in the restaurant. No entrance fee to bar. Dinner from 6.30 p m-midnight, £2 to £2 10s a head. Cocktails 7s-8s. Wines from 21s to £3. *Entertainment:* Three bands from 8 p m-1.30 a m. Three vocalists and currently one Hawaiian who entertains once during the evening with a dance

Chanticleer, Roebuck House, Palace St, SW 1 (VIC 5695). 7.30 p m-12.30 a m (not Sun). Cover charge 5s. Dinner approx 30s a head plus wine. Four-piece band and singer

21 Club, 8 Chesterfield Gardens, W 1 (GRO 3233). 12-3 p m; dinner 7 p m-1 a m. No lunch opening Sat. Cabaret at 10.30 p m. Annual membership 5 guineas. Dinner-dance and cabaret 45s. Business lunch 30s. *Entertainment:* Dinner-dance, gambling (roulette, chemin de fer, blackjack), bar.

La Dolce Vita, 10 Frith St, W 1 (GER 3814). Midday-3 p m; 6 p m-1.30 a m. Sun till 12.30 am. La Taverna closed Mon. *A la carte* dinner in the restaurant £1 minimum. Dinner dancing in La Taverna 32s 6d; Sat 35s. *Entertainment:* Guitar and accordion music in the main restaurant. Dancing nightly except Mon

Dorchester, Park Lane, W 1 (MAY 8888). The Terrace Room 12.30 p m-3 p m; 8.30 p m-1.30 a m. Closed Sun. *A la carte* only £4-£5 including wine. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. *Entertainment:* The Dorchester Music with Albert Marland from 8.30 p m-1.30 a m. Licence to 1.30 a m. The Grill Room: Midday-3 p m; 6.30 p m-midnight. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. Licence to midnight

Five Hundred Club, 42 Albemarle St, W 1 (HYD 0287). 7 p m till midnight. Annual membership 3 guineas. Dinner 30s to 35s a head plus drink. *Entertainment:* Dancing to group and discothèque

Four Hundred, 28 Leicester Sq, WC 2 (WHI 1813). 7 p m till 3 a m. Annual membership 10 guineas. Dinner (served till 1 a m) approx 50s per head plus wine. Drinks before 11.0, 10s 6d large measure. After 11.0= ¼ bottle champagne & cover 21s. *Entertainment:* Dancing to currently The Conrads and The Derek Linter Trio

Grosvenor House Restaurant, Park Lane, W 1 (GRO 6363). 12.30 p m-3 p m; 7.30 p m-1 a m. Open every day. Lunch: *table d'hôte* 27s 6d. Dinner: *table d'hôte* 32s 6d. Wines from 15s to £3. Whisky 3s 3d. Service charge 12½ per cent. Cover charge on *à la carte* menu only 2s. *Entertainment:* Dancing from 8 p m-1 a m, excluding Sun to the Sydney Lipton Band.

Hatchetts, 67 Piccadilly, W 1 (HYD 1804 & 1871). Bars: 11-3 p m; 5-11 p m. Restaurant: midday-3 p m; 6.30 p m-2 a m. Lunch & dinner *à la carte* only from 18s to £3. Wines—all by Grant's of St James from 21s to £4. Normal bar prices in the bars, but an increase of about 3d on spirits in the restaurant. Cover charge 2s. No service charge. *Entertainment:* Dancing to a band from 8.30 p m-1.30 a m. Currently: Phil Phillips and his band.

Mitchell's, 25 St James's St, SW 1 (TRA 3728). 8 p m-3.30 a m. Dinner £4-£5 a head including wine. Whisky 4s, lager 5s 6d. Two bands with singers in restaurant. Drinking in bar till 3.30 a m, pianist till 11.30 p m. Own car park.

Renaissance Club, 39a Harrington Rd, SW 7 (KEN 7761). 11.30 a m-3 p m and 5.30 p m-12.30 a m. Annual membership 1 guinea. *A la carte* menu. Wines 18s 6d to 37s, all vintage. Whisky 2s 9d. No service or cover charge. Licensed to midnight, supper licence till 12.30 a m. *Entertainment:* Dancing to three-piece band.

River Club, 129 Grosvenor Rd, SW 1 (VIC 1621). 5.30 p m-2 a m approx. 8 guineas London member, 5 guineas provincial member. 10s 6d cover charge. 42s 6d set dinner. Resident Calypso band. Roof garden with bar and casino on ground floor.

Roof Restaurant, Hilton Hotel, Park La, W 1 (HYD 8000). Roof bar: midday-3 p m. Restaurant: 12.30-3 p m; 7.30 p m-2 a m. Closed Sun. *A la carte* only £4 a head with wine. Whisky 6s. Cover charge 12s 6d. Service charge 12½ per cent. French cuisine. *Entertainment:* Dancing in the evenings only to Judd Solo and his band. Decor by Sir Hugh Casson. The restaurant has a magnificent view over London.

Villa Dei Cesari, 135 Grosvenor Rd, SW 1 (TAT 7453/VIC 9872). Open every day except Mon 7.30 p m-2.30 a m. Also Sun lunch. One of the best river views in London. Speciality Roman food. Dinner for two about £5-£6. Full wine list, carafes from 19s 6d. Dancing to 2 bands until early hours. Dorothy Evans sings from 11.30 to 1 a m.

GAMING

Blenheim, 4 Blenheim St, W 1 (HYD 2071). Midday-3 p m; 5.30 p m onwards. Bar closes at 11 p m. Membership compulsory 1 guinea. Mainly poker and a little blackjack, one table. Limits 2s 6d till midnight and 5s afterwards. Sandwich machine, food can be brought in

Le Cercle, 5 Hamilton Pl, W 1 (GRO 5050). Open 10 p m. Membership 10 guineas a year, 10 guineas entrance fee. Overseas membership half these amounts. Blackjack, roulette, chemin de fer and backgammon. Minimum about 10s. Bar & restaurant

Charlie Chester Casino, 12 Archer St, W 1 (GER 7045). Midday-6 a m. Membership compulsory, 1 guinea a year, 10s cover charge. Blackjack, dice and roulette. Limits 2s 6d & £100. Buffet provided

Crockford's, 16 Carlton House Ter, SW 1 (WHI 1131). Bridge starts at 2.30 p m, 2s-£1 a 100; poker 5 p m, 10s-£4 a game; chemin de fer 9 p m; blackjack 10 p m. Closes when play ends. Membership 8 guineas. Out-of-town residents, 4 guineas, overseas members 3 guineas. Bridge, chemin de fer, kalooki, poker and roulette. Limits vary. Restaurant and bar

Curzon House, 21-23 Curzon St, W 1 (MAY 0164). All round the clock. Membership compulsory and very exclusive. 10 guineas a year. Prospective members vetted before joining. Bridge, blackjack, chemin de fer, gin rummy, kalooki, poker, roulette and baccarat. Limits vary. Good restaurant

The Establishment, 18 Greek St, W 1 (GER 8111). Gambling starts between 11 p m & midnight. Membership, 2 guineas a year. Blackjack, poker and roulette. Minimum and maximum limits, 5s and £5. Bar open from 7 p m. Drinking till midnight in the gaming room. Food served 8 p m-3 a m. Dancing on first floor

Golden Nugget, 32 Shaftesbury Av, W 1 (REG 6211). 2 p m till the last member leaves. Membership 10s a year. Blackjack, kalooki, boule, dice, chemin de fer, poker, roulette and pontoon. Limits vary but average about 2s 6d to £50. Restaurant and also a licensed bar

Hamilton Club, 2 Hamilton Pl, W 1 (GRO 2591). Open all the time but gambling starts about 2 p m. Annual membership, 8 guineas. Mainly bridge but some poker is played. Minimum stakes 1s, maximum 10s. Bar with normal licensing hours. Light food available but also a proper restaurant

Mazurka, 4 Denman St, W 1 (GER 3547). Gambling 9 p m until last game ends. Annual membership 10s 6d. Blackjack, chemin de fer, poker and roulette. Minimum stake 5s, maximum £1. There is no restaurant but sandwiches are provided at the bar. Normal licensing hours

New Casanova, 52 Grosvenor St, W 1 (MAY 1463). Opens 10 p m. Membership 2 guineas a year. Backgammon, blackjack, roulette and chemin de fer. Minimum stake about 10s. Free sandwich bar

The Nightingale, 28 Berkeley Sq, W 1 (GRO 1633). Midday until the end of play (usually 6 a m). Membership 10 guineas per year, overseas and country membership 5 guineas. Kalooki, bridge and stud poker. Stakes go very high. Food in Ian's Room downstairs or brought to the table. Fully licensed until 3 a m

Olympic Casino, 79 Queensway, W 2 (BAY 2163). Open for lunch (12s 6d) midday. Gaming starts 3 p m. Membership, 2 guineas a year. Table charges. Baccarat, blackjack, chemin de fer, roulette, dice. Stakes vary. Never go below 5s on roulette and can go very high. Bar in the restaurant but only soft drinks in the casino. Coffee, sandwiches served in the casino. Champagne buffet for members Fri

Pair of Shoes, 21 Hertford St, W 1 (HYD 1801). Opens 8 p m for dinner and gaming. Membership 10 guineas. Blackjack, roulette, craps and chemin de fer. No limit stud poker. Stakes go high, min 5s. Bar & dinners

Palm Beach Club, 30 Berkeley St, W 1 (HYD 6585). Opens 5 p m till dawn. Membership £1. Baccarat, chemin de fer, blackjack, roulette, dice. Stakes vary, 5s upwards. Luxurious restaurant adjoining gaming rooms

Quents, 22 Hill St, W 1 (HYD 7766). 6.30 p m onwards. Inclusive membership 2 guineas a year. Baccarat, roulette, blackjack, craps. Billiard room. Minimum stakes vary from game to game, 5s-£2. Bar & restaurant

21 Residential Club, 8 Chesterfield Gdns, W 1 (GRO 3233). From approximately 8 p m until play ends. Membership compulsory, 5 guineas a year, 5 guineas entrance fee. Blackjack, chemin de fer, baccarat. Stakes vary, roulette minimum 5s. Dinner & dance in Elizabethan restaurant 45s. Normal club licensing hours

River Club Casino, 129 Grosvenor Rd, SW 1 (VIC 1621). Bar opens 5.30 p m, closes about 12.30 a m. Gambling can start at 5.30 but warms up about 11. Last dinner served 1 a m. Membership for club & restaurant 8 guineas a year, 5 guineas for out-of-town residents, 2 guineas for temporary membership. Membership, excluding the restaurant, 5 guineas. Blackjack, roulette, American roulette, craps, and chemin de fer. Restaurant membership covers the bar

Sporting Club Knightsbridge, 163 Knightsbridge, SW 7 (KNI 4252). Club opens 3 p m and closes normally at 3 a m but may be later, depending on state of play. Bar has normal licensing hours. Membership 3 guineas a year. Sundays an inclusive charge of £1 for champagne buffet; all buffet tickets sold are eligible for raffle the following Wednesday for prize to the value of £100. Blackjack 10s-£50, chemin de fer, table charge £3, maximum opening bank £15, maximum bank £200. American roulette, min stake 2s, max £50. American dice, min £1, max £50. Baccarat, min £2, max £250; à Cheval £500. Roulette 2s-£100. Restaurant opens 7 p m, breakfast from 1 a m. Temporary membership may be arranged

The Victoria Sporting Club, 150/162 Edgware Rd, W 2 (AMB 2467). 2 p m-5 a m. Membership £3 a year. Table fees. Baccarat, backgammon, bridge, blackjack, chemin de fer, dice, gin rummy, kalooki, poker, roulette, and trente et quarante. Minimum stakes from 5s to £1, maximum from £50 to £600. Restaurant & bar

LECTURES IN LONDON

British Museum, Bloomsbury WC 1 (MUS 1555). Lectures by the BM Lecturing Guide Service. Sat 8 Jan: The Hebrews in History, 11.30. General tour: Ancient Egypt, 3.0. Christmas Lecture, "Light From the Hills," 3.0 in the Lecture Hall. Admission free
Mon 10 Jan: Asia in the 16th Century (special exhibition), 11.30. Magna Carta (illustrated), 3.0
Tues 11 Jan: Life and death in ancient Egypt, 11.30. Greek Vase painting, 3.0
Wed 12 Jan: Chinese pottery and porcelain, 11.30. Aspects of graphic art: Dürer (illustrated), 3.0. "The Finding of the Scrolls", J Allegro, 5.30 in the Duveen Gallery, admission by ticket only
Thurs 13 Jan: Aspects of graphic art; Goya (illustrated), 11.30. Japanese lacquer, 3.0
Fri 14 Jan: London 1820-1850; pictures by George Scharf (illustrated), 11.30. The Polynesians, 3.0

City of London College. Thurs 13 Jan: The Constitutional Reform of the United Nations Organization, M E Bathurst, CMG, CBE, QC, DCL, 6.0

City Temple, Holborn Viaduct. Thurs 13 Jan: The Great Train Robbery, Malcolm Fewtrell, 7.0

German Institute, 51 Princes Gate, Exhibition Rd, SW 7 (KEN 3648). Tues 11 Jan: Vortrag, Moderne deutsche lyrik. Christoph Burgauner. 8.0

ICA Gallery, 17/18 Dover St, W 1 (GRO 6186). Wed 12 Jan: Readings of Arthur Waley selected by Albert de Lacerda, Christopher Middleton, Penelope Lee, Albert de Lacerda, 8.15. Members & students 2s 6d; non-members 4s

Medical Research Council Assembly Hall, Holly Hill, NW 3. Thurs 13 Jan: Hampstead Music Club. The Scientist and the Musician, Bernard Robinson, 8.0

The Mountaineering Association, London Lectures, Church House, Gt Smith St, Westminster, London, SW 1. Wed 12 Jan: Rimmon Trolltind Expedition 1965 (illustrated) 7.15

The Royal Aeronautical Society, 4 Hamilton Pl, London, W 1 (GRO 3515). Fri 14 Jan: Rotorcraft Section-Half-Day Symposium: (a) The Future of Vectored Thrust, G M Lewis. (b) Helicopter Stability, Professor H L Price, 2.15

Royal Society of Arts, John Adam St, Adelphi, London, WC 2. Wed 12 Jan: (Fred Cook Memorial Lecture) The Guardi Family of Painters, 2.30
Thurs 13 Jan: (Sir Thomas Holland Memorial Lecture) The Negro Arts: Preparing for the Dakar Festival, 5.15

St Paul's Cathedral Crypt. Fri 14 Jan: The Vatican Council, Rev Canon B C Pawley, 6.0

Science Museum, London, SW 7 (KEN 6371). Tue 11 Jan: Science and Music, 3.0
Thurs 13 Jan: Space Travel, 3.0

Tate Gallery, Millbank, SW 7 (KEN 6371). Sat 8 Jan: Constable, Marguerite Kay, 3.0
Tues 11 Jan: Stanley Spencer, Laurence Bradbury, 3.0
Thurs 13 Jan: Gauguin, Laurence Bradbury, 3.0

Victoria & Albert Museum, SW 7 (KEN 6371). Sat 8 Jan: Foreign Influence of Chinese Ceramics, Margaret Medley. Festivals and Triumphs, Elizabeth Murdoch, 3.0

TV Choice

Glyn Owen: murder for spies in The Rat Catchers

The first new adventure series on ITV in 1966 will be a Secret Service thriller, *The Rat Catchers* (first episode 1 Feb). Putting it another way, the more things alter the less they change, for spies dominated all three channels during 1965, and any new project harnessed to that theme prompts depressing thoughts, *Son of UNCLE* . . . or *Avenger Man*.

If viewers have indeed sickened of cloak-and-dagger, Rediffusion could find itself, next February, with a £100,000 turkey cooling on its plate. But I doubt it. There is encouraging evidence that *The Rat Catchers* will prove fresh as well as new.

First you must remember that Rediffusion, for all its quiz shows and mod mumblers, is a prestige-hungry firm, and that a few important people in it want to get out of their mouths the taste of *Riviera Police* – which drew huge audiences and the amused contempt of critics, in equal measure. In that climate set Cyril Coke, whose enthusiastic handprints are still warm on 1965 awards for television direction. Switching to producer-and-script-editor hat for the new series, his aim is adult entertainment – pitched somewhere near Le Carré/Deighton country. In his own words: "A lot of it you have to *listen* to; when the violence comes, it is short and sharp and fast."

Gerald Flood is dispensing dialogue and violence for the initial 13 episodes. In the twopence-coloured thriller *Crane*, he became the John Wilder of the thud and blunder scene, with his finely-judged portrayal of the odious Colonel Mahmoud. Now *The Rat Catchers* presents him as Peregrine Smith, millionaire secret agent and leader of the unacknowledged anti-spy group. Smith is a coldly intellectual killer, very big on chess and heterosexual sex. He has two comrades – one even colder and more calculating, the other a rather square ex-policeman who supplies shocked reaction to all the wickedness.

"Cold-blooded" is a key phrase in production staff philosophy on the series. For example, *The Rat Catchers* do not fall for beautiful spies. They murder them.

Stories have gone on location to Lisbon, Madrid, Stockholm and Ireland. Even better, Rediffusion has actually been eccentric enough to spend money on sending writers there as well. This brought about a series of scripts which spring from the actual places in which they are set – a novelty in television. Each writer – people of the calibre of Raymond Bowers and Victor Canning – contributed a group of three or four scripts. And each group has been given the same production team.

This continuity gave everyone a chance to establish a relationship with the script, the characters, and each other.

"A lot of care and work and planning has gone into it," says Cyril Coke. "Sometimes I have the sneaking wish that a director would break his leg and give *me* an opportunity."

The enthusiasm is genuine. And it just could be matched by the product . . .

Peter Magnus

WEEK-END VIEWING

Cilla Black: Thank Your Lucky Stars on Saturday

Eamonn Andrews: Sunday night date with ABC

SAT 8 JANUARY

Thank Your Lucky Stars with Cilla Black and the Walker Brothers introduced by Jim Dale. ITV 5.15

The Benny Hill Show—Hill takes his unique many-faced look at life. BBC-1

Pure Gingold. Last of Hermione's six shows. BBC-2 8 p m

Will You Won't You. An episode in the weekly spy series set in the Middle East starring Dinsdale Landen. BBC-1

Ready For The Glory. *Armchair Theatre* by Welshman Alun Richards about a titled lady, divorced from her husband, who consults a marriage bureau. Stars Ann Todd, Colin Blakely, Terence Alexander, Stephen Murray and Francis White. ITV 10.5 p m

The Staffordshire Rebels. Documentary about the English Civil War. Director Peter Cheeseman searched libraries and collections all over the country for 17th-century documents and prints dealing with events which led to the overthrow of the monarchy. BBC-2

Dakota Lil. Main Western feature film, starring George Montgomery. BBC-1

SUN 9 JANUARY

The Reputation Makers. A series in which Angus Wilson talks to critics. Today: David Silvester—a critic of sculpture. ITV 2.15 p m

Chelsea v Tottenham Hotspur. An edited version of Saturday's First Division match at Stamford Bridge. ITV 2.40 p m

Don't Shoot The Composer. *Sunday night series.* Arts magazine programme by Ken Russell about prolific French composer Georges de la Rue. He has written music for 184 films including *Jules et Jim* and *French Dressing*. The profile shows de la Rue at work at home and at his studio working on the musical score for *Son et Lumiere*. BBC-1

Lucy Gallant. Full length feature film about a woman who sacrifices all for a successful business career in a Texas oil town. Based on the American novel *Knife of Lucy Gallant* by Margaret Cousins. Film stars Jane Wyman and Charlton Heston. BBC-1

The Big Spender. A thriller in six parts by Margo Bennett. Starring Carl Bernard. BBC-2

Focus by Arthur Miller. Adapted by Ruth Smeale, starring Ray McAnally, Vivien Merchant, and Sydney Tafler. The story of anti-Semitic feeling in war-time America. BBC-2

The Safecracker. A safe-breaker becomes an Allied secret agent in Second World War France. Stars Ray Milland, Barry Jones. ITV 9.25 p m

The Eamonn Andrews Show. Sunday night people at Teddington Studios. ITV 11.10 p m

Sports Choice

ASSOCIATION FOOTBALL
First Division: **Arsenal v Liverpool,** Highbury Stadium, Sat 3 p m (Piccadilly Line to Arsenal and Finsbury Park). Arsenal out to avenge 4-2 defeat at Anfield meet the favourites for the League championship in rampant form

Chelsea v Tottenham Hotspur, Stamford Bridge, Sat 3 p m (District Line to Fulham Broadway then short walk. Buses 11 14). Spurs easily beat Chelsea last month at White Hart Lane, now comes the return. London's match of the day

Second Division: **Charlton Athletic v Wolverhampton Wanderers,** The Valley, Sat 3 p m (Trains from Charing X or London Bridge to Charlton). Wolves desperately bidding to get back into the First Division are finding it harder than many at first thought. Man to watch is their centre forward Hugh McIlmoyle

Crystal Palace v Bury, Selhurst Park, Sat 3 p m (Trains from Victoria to Thornton Heath). Palace's early season promise quickly vanishing. Ex-Burnley and England centre forward Ray Pointer plays for Bury

Leyton Orient v Cardiff City, Brisbane Rd, Sat 3 p m (Central Line to Leyton)

Third Division: **Brentford v Peterborough United,** Griffin Park, Sat 3 p m (Piccadilly Line to South Ealing)

RUGBY UNION

Blackheath v Harlequins, Rectory Field, Blackheath, Sat 2.30 p m (Trains London Bridge to Blackheath). Harlequins' Beatle-hairstyled scrum half Spencer looks like playing his first game for England

London Scottish v Rosslyn Park, Richmond Athletic Ground, Sat 2.30 p m (District Line to Richmond, or train from Waterloo to Richmond). London Scottish continue their relentless progress through the season. No reason why they won't win yet again

London Welsh v Bath, Richmond Old Deer Park, Sat 2.30

Fencing: Competitors in the eliminating contests at the Martini International Epée Tournament

p m (District Line to Richmond or train from Waterloo to Richmond)

Wasps v RAF, Sudbury, Sat 2.30 p m (Piccadilly Line to Sudbury Town). London's match of the day, despite Wasps not being strongest team in town. RAF should provide fast, open rugby

RAF v Civil Service, RAF Uxbridge, Wed 2.30 p m (Metropolitan or Piccadilly Lines to Uxbridge)

STEEPLECHASING

Sandown Park, Sat (Trains from Waterloo to Esher). Race of the day, The Mildmay Memorial Chase over 3 miles 5 furlongs. Entries include Arkle, Freddy (who won it last year and went on to finish second in the Grand National), and What A Myth

Windsor, Mon, Wed (Metropolitan or Piccadilly Lines to Uxbridge then local bus shuttle service to course. Green Line 704 705 718 725. Train from Waterloo to Windsor Central or Windsor Riverside)

Plumpton, Thurs (Trains Victoria to Plumpton 18 mins past hour)

Newbury, Fri (Trains from Paddington to Newbury racecourse)

RACKETS

Amateur Championships, Queen's Club. From Sun (noon all week, Fri 12.30) to Fri incl. (Central Line to Queensway)

TABLE TENNIS

English Closed Tournament. 10 a m Sat, Crystal Palace National Centre (Train to Crystal Palace from Victoria or London Bridge)

FENCING

Men's Junior Foils Championships. Amateur Fencing Association, 83 Perham Rd, W 14, Sat 10 a m, Sun 2 p m (Piccadilly Line to Baron's Court. District Line to West Kensington)

AMATEUR FOOTBALL

Hyde Park, Sun 11 a m. Near Knightsbridge Barracks. Actors, authors, known and not known, this week battle out first round of their annual cup competition. Favourites are TV scriptwriters, Cecil Gee and Battersea Park

GREYHOUND RACING

White City, Sat. Race of the evening, The Longcross Cup, 550 yards. First major race of the new year, worth £160. Attracts year's potential classic runners. 7.30. Also Thur 7.30 p m (Central Line to White City)

Wimbledon, Fri and Wed 7.45 p m (District Line Wimbledon). Good restaurant

Wembley, Mon and Fri, 7.45 p m (Bakerloo Line to Wembley Park). Good restaurant

Stamford Bridge, Sat 6.15 p m, Thur 2.30 p m (District Line Fulham Broadway. Buses 11 14)

Walthamstow, Sat and Tues 7.45 p m (Buses 34 58 144 to Crooked Billet, then short walk)

Park Royal, Mon and Fri 2.30 p m (Bakerloo Line Harlesden, then bus 12)

Hendon, Mon and Fri 7.45 p m (Northern Line Brent)

West Ham, Fri 7.45 p m (District and Metropolitan Line to Plaistow).

Miscellany

LONDON AT LUNCH

SAT 8 JAN
Films: Transport of Men & Materials and Eye for Isotopes, Science Museum 1.15

MON 10 JAN
Laud Memorial Service on Tower Hill, 12.30
Dr Harold Darke (organ), St Michael, Cornhill 1.0
Films: Luapula Journey & Colour Cameos, Commonwealth Institute, 12.30 & 1.15
Lecture: Colossal Bust of Rameses II, British Museum 1.0
Classical Records, St Mary-le-Bow, Cheapside 1.5
Music Club, St Mary-at-Hill, Eastcheap 1.15
Plow Monday Service, St Lawrence Jewry-next-Guildhall 2.0

TUES 11 JAN
Films: Luapula Journey & Colour Cameos, Commonwealth Institute, 12.30 & 1.15
James F Stevens (organ), St Peter-upon-Cornhill 12.30
Records of Mozart and Tchaikovsky, St Giles, Cripplegate 1.0
Lecture: The Battle of Trafalgar, British Museum 1.0
William Tubbs (organ), St Margaret, Lothbury 1.5
The Delme String Quartet, City Music Society, Bishopsgate Hall, admission 2s 6d. 1.5
Lecture: Early Christian Ireland, Dr Gordon Huelin, St Margaret Pattens, Eastcheap 1.10
Lecture: Valois and Tudor, Elizabeth Murdoch, Victoria & Albert 1.15
Record of Martinu & Tchaikovsky, Holy Sepulchre, Holborn Viaduct, 1.15

WED 12 JAN
Films: The Television Age in Japan & Terminus, Science Museum 12.45
Margaret Cobb (organ), St Lawrence Jewry-next-Guildhall 1.0
Lecture: Asia in the Sixteenth Century 1.0
William Morrell (tenor) with accompanist, Holy Sepulchre, Holborn Viaduct 1.15

THURS 13 JAN
Films: Humans and Animals: Red and Black, Zoo, The Insects, Pan, Mermaid Theatre 12.10 & 1.10
Gordon Philips (organ), All Hallows Berkyngechirche-by-the-Tower 12.15 & 1.15
Films: Luapula Journey & Colour Cameo, Commonwealth Institute 12.30 & 1.15
Films: The Television Age in Japan & Terminus, Science Museum 1.0
Lecture Service, the Rev Maurice Dean, St Olave Hart 1.5
Philip Jenkins (piano), Sonata K 370, Mozart; Sonata alla Toccata, William Alwyn; Mephisto Waltz, Liszt, Wigmore Hall 1.5
Margaret Hope-Brown & Aubrey Sheard (piano duets) St Botolph, Bishopsgate 1.10
Lecture: André Charles Boulle, Madeleine Mainstone, Victoria & Albert 1.15

FRI 14 JAN
Films: The Television Age in Japan & Terminus, Science Museum 12.30
Lecture: Scroll from the Dead Sea Wilderness, British Museum 1.0
Singers' Workshop, St Mary Woolnoth, Lombard St 1.5
Recorded Music, St Mary-le-Bow, Cheapside 1.5
Derek Workman (organ), St Olave Hart St 1.5
St Margaret's Historical Society tour around All Hallows Berkyngechirche-by-the-Tower 1.10
Record of Britten & Bach, Holy Sepulchre, Holborn Viaduct 1.15

EXHIBITIONS

ICA Gallery, 17/18 Dover St, W 1 (GRO 6186). Until 6 Feb: Traffic signs and signals, Winfred Gall. Until 6 Feb: Drawings, Patrick Woodroffe. 10-6 p m. Sat: 10-1 p m

Royal Institute of British Architects, 66 Portland Pl, W 1. 7-29 Jan: Irish Architectural Drawings. Prepared by the Architectural Association of Ireland in conjunction with the Irish Georgian Society. 10-7 p m. Sat 10-5 p m

Science Museum, SW 7 (KEN 6371). Until 28 Feb: The Mercury Space Capsule, Freedom 7 in which Commander Alan B Shepard, Jr, made the first manned Mercury flight on 5 May, 1961. 10-6 p m. Sat: 10-5 p m

Leighton House Art Gallery, 12 Holland Pk Rd, W 14. Until late January. The History of the Theatre 11-6 p m. Sat: 11-5 p m

Guildhall Art Gallery, EC 2 (MON 3030). Until 28 Jan: Exhibition of Military Prints and Model Soldiers. 10-5 p m

All Hallows, London Wall. Tue 11 Jan: "English Cathedrals". An exhibition of photographs of sculpture and details of English Cathedrals by W J A and H E Busby. Mon-Fri 10-9.30, p m, admission free

Earls Court (FUL 1205). Until 15 Jan: International Boat Show, Mon-Sat 10-9 p m

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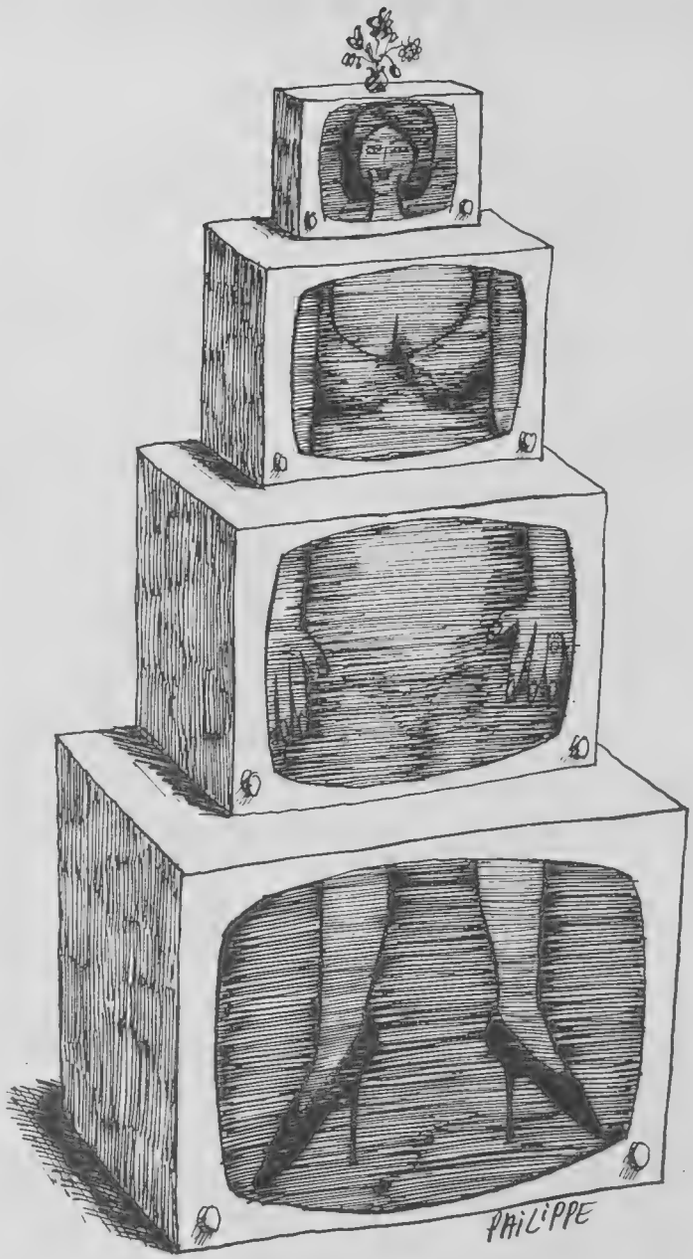
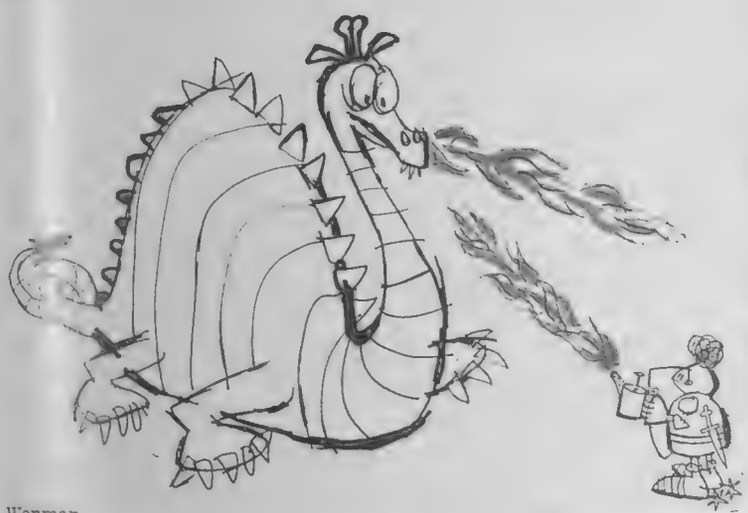
"I know your father's retired, you know your father's retired, but does your father know he's retired?"





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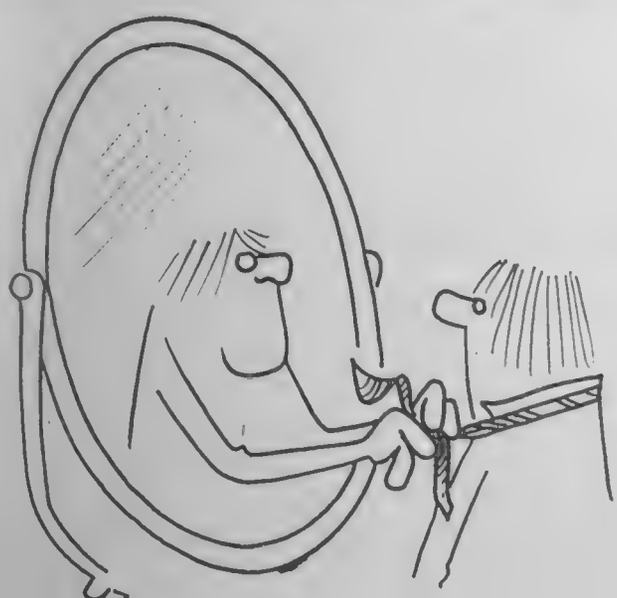

"Everything was fine until she changed her sex"

Something to say

Sour Puss Critics

The critics too often spend their time at first nights, either sleeping behind their programmes when they are bored or thinking up devastating witty cracks that they hope will dazzle their fellow Fleet Street scribes.

I must exempt from these critics Mr Felix Barker of the *Evening News* who is most fair and sensible as he always judges each show from the point of view of the actual paying public. This was particularly noticeable in regard to the current offering at the Adelphi.

Charlie Girl may not be first class if judged by the standard set by such musicals as *Oklahoma!* or, more recently, *West Side Story*, but it is certainly more than adequate entertainment for those who want to spend a relaxed, escapist evening in the theatre.

On the first night, as an ordinary paying patron, I thoroughly enjoyed myself and so did the three guests I took with me.

When I predicted that the professional critics would dip their pens in vitriol my friends were utterly astonished. "But there must have been 20 curtain calls at the end of the show and the applause came from all parts of the theatre," they protested. "Won't they report that, too?"

"They won't report the cheers, only if there are boos, I'm afraid," I answered – and my prophecy proved right.

Isn't it time we had some sort of reliable entertainment guide to protect the average playgoer from the personal judgment of that small acidulated self-important group of highbrows who condemn everyone else's taste in the theatre as being only fit for the "coach trade."

I hope that *Charlie Girl* confounds these sour pussies and turns into as great a success as *Camelot* did, despite their panning. It deserves to do so for the young people in it are bright and vivacious and attractive to look at while the "veterans" like Anna Neagle and Hy Hazell prove once again that the phrase "a good trouper" possesses a universal meaning.

Godfrey Winn,
115 Ebury St, SW 1

Colour TV

In your article on The Battle to Bring Colour to Your Screen (*London Life*, 18/24 December) Laurence Marks states that I have "come out firmly against colour".

What gave him that idea? The only statement I have made on colour television has been in a letter to *The Times* dated 28 September, 1965.

I suggested that "the fundamental decision today is not which system to use but whether we need colour television at all at the present time. Where does it come on our national priority list?"

It seemed to me then, as it seems to me now, that to introduce colour television at the present time would be a misdirection of the national resources.

I am not against the introduction of colour, but against its introduction before the country can afford it.

Sidney L Bernstein,
Chairman,
Granada Television Ltd.,
36 Golden Square, W 1

The Mousetrap Plot

It is the opinion of myself and my friend, Clement Freud (whose pioneer work on the sexual aspects of the underwater trampoline has been totally ignored by our so-called "free press"), that there is *no such play* as Agatha Christie's *The Mousetrap*.

After extensive canvassing, we can find no-one in London who has ever seen the play. Only one conclusion possible—that this is yet another ingenious cover by the underworld for a *gambling hell*. That such a shameful and sneaky blot on our fair city should be permitted to *burgeon* for eleven years is a disgrace to which your magazine, by "closing a blind eye" as they say, contributes.

I am not given to writing "crank" letters, but is it any wonder that human devils like Kenneth Tynan are allowed to suggest (on "television") that the stage should reproduce *every facet* of life? Admittedly, everyone seemed properly shocked at the idea of audiences having to watch performers act out the most intimate of human activities in the theatre. But has anyone thought of it from the actor's point of view?

As one accustomed to giving one matinee and two evening performances, I can assure you that this could, on certain days, be quite impractical. We aren't *all* Richard Burtons, you know. And quite a lot of us are dead bent anyway and wouldn't like it.

With frauds like *The Mousetrap* permitted, is it any wonder, I ask, that Muzak is spreading into our offices and homes? "Chewing gum for the mind!" I say.

Excuse the pencil.

Bob Monkhouse,
21 Hertford St, W 1

Editorial Eccentrics

People who write letters to editors are eccentrics without the charm of eccentricity. Their minds are as narrow as a Waverley nib, as black as a bottle of Stephens ink. They are repellent and usually unworthy (and incapable) of reproduction.

I used to be an editor myself and, if you really *want* letters, let me give you some advice. Print a picture of a puppy. Preferably a wounded puppy. All right, if you insist, try a picture of a child, a wounded, flaxen-haired child. I bet you'll get ten letters for the puppy for every one of the child.

It may be, of course, that you are a student of the darker side of human nature. This is where a letters-to-the-editor column can be useful. Just don't be upset when you get a letter advocating UDI for Smethwick and ending I DARE YOU TO PRINT THIS LETTER.

William Hardcastle,
Webbs Farm,
Headley, Surrey.

Modern Shapes

There are many forms of visual arts—those used physically and others, such as sculpting, painting, the theatre, etc, etc. Of the used arts I think that without a doubt architecture is way out on its own, and whereas many people might have had as heroes film stars or football players, for me Mies Van Der Rohe and Corbusier took pride of place, and, after enjoying the CBS Building in New York, I must include Eero Saarinen. To model the skyline of a city and give people a fresh insight into visual shapes, at the same time improving their standard of living, makes great architects humanitarians. There is no limit to their possibilities and with all the modern materials at their fingertips good architects have it made.

Designers of clothes, people of the calibre of Courreges, Cardin, Ungaro, Gernreich and Quant, also give the public an education in the appreciation of new shapes. In our own way, progressively-thinking hairdressers do this very same thing and, from a personal point of view, it has been fascinating to watch hair shapes which I have developed here, cross the Atlantic and Europe making their statement about today.

Everybody in life has their particular hang-up – mine is the tongue-in-cheek attitude with which many people regard hairdressers and hairdressing, and the amazement on their faces when they come into our salons and find out that people like Roger, Joshua and the rest of our hairdressing fraternity, are not bleached-up queens but dedicated craftsmen intent on progress.

Apart from this, life is great.

Vidal Sassoon,
171 New Bond St, SW

Clear the Thames!

What suggestions are there for clearing the Thames of driftwood now jeopardising the continuance of the Oxford and Cambridge Boat Race? The Chinese would probably deal with it by a massive Voluntary Junk Armada Driftwood Sweeping operation.

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Bob Swash,
Hollows Wharf,
Brentford,
Middlesex.

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Cecil Beaton,
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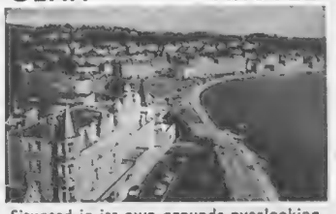

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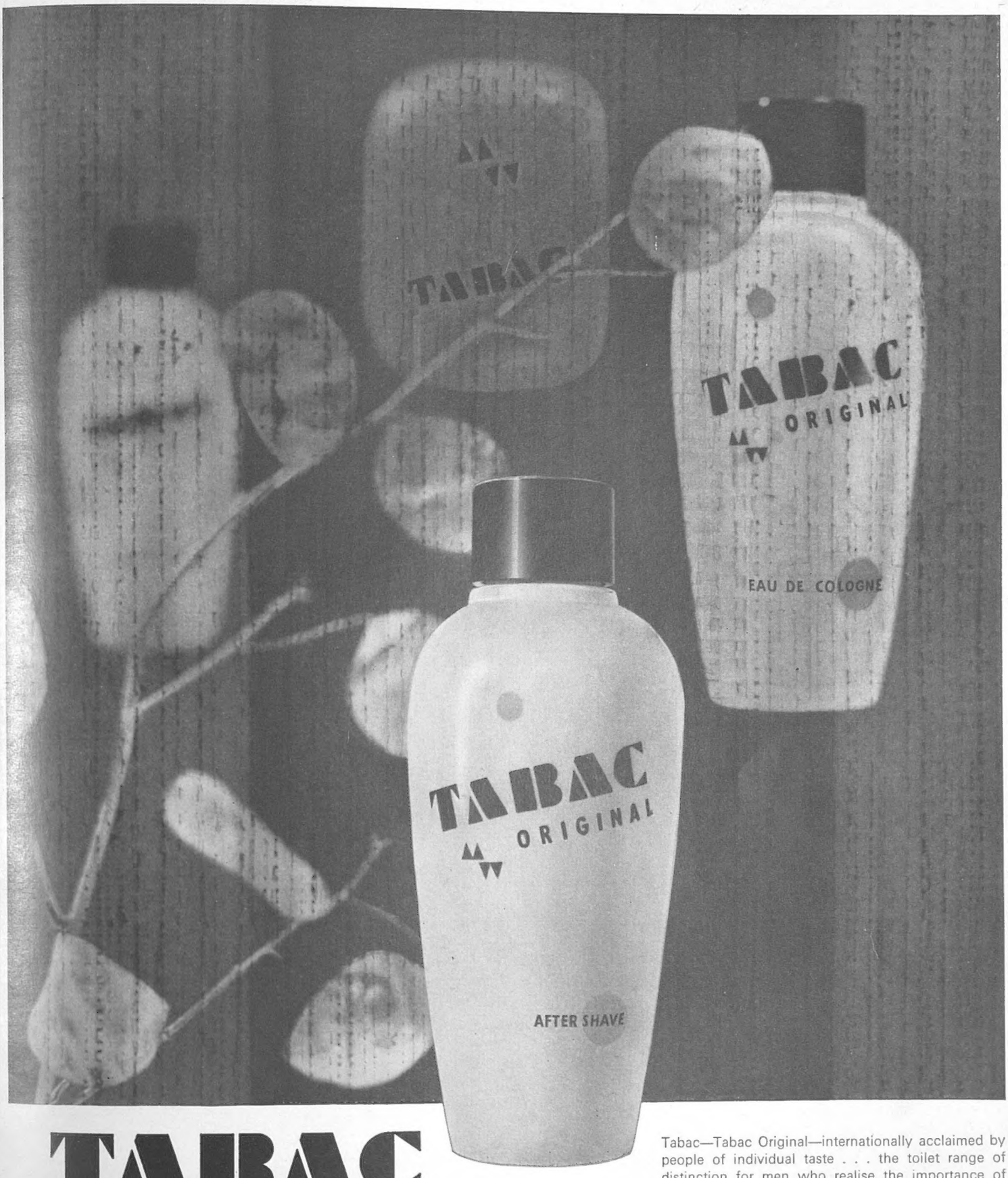

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